

strategy

bold vision brand new ideas

BRAND OF THE YEAR
THE NEW FACE OF P&G



**IF YOU THINK YOU
CAN'T MAKE IT, DON'T
WORRY, SOMEONE ELSE
WILL ENTERTAIN
YOUR CLIENT.**

40% RESULTS. 40% CREATIVE. 20% PRODUCTION.

THE 2008 CMA AWARDS GALA:
NOVEMBER 28 WESTIN HARBOUR CASTLE

the-cma.org/awards



**CANADIAN
MARKETING
ASSOCIATION
AWARDS**

THINK AGAIN.

CONTENTS

October 2008 • volume 20, issue 3



18



20



30



35

- 4 EDITORIAL
What it takes to **reinvent yourself...**
- 8 UPFRONT
Graffiti, hot kicks, **urban harvests** and **biscuit-based soaps**
- 11 DECONSTRUCTED
The feedback on **taking talk to the street**
- 12 BIZ
Roundtable: Is Canada's ad biz **inclusive?** Or do we need **cultural intelligence-raising?**
- 18 WHO
Reg McLay changes the **Canadian Tire(s)**
- 20 CREATIVE
Fish make a nice bench, **tips for the tipsy** and **Campbell's** spills **soup family secrets**
- 22 WHAT NEXT?
Ads that **float on water** or **hitch a ride** on **fighter jets**
- 30 MEDIA
The new hybrid: upping the entertainment
- 35 BRANDS OF THE YEAR
Who got it right, and how? **Emotion**, **entertainment and attitude** are the keys
- 47 TRIBUTE
Tide at 60: the only **thing that stays the same** is the iconic citrus swirl
- 52 FORUM
The Academic on why this ad ban discussion may be different; **The Brand Experience** shares why "er" might actually be more than "er" deep
- 54 BACK PAGE
Strategy scouts **V Fest's best brand acts**



Creative reinvention

This is an industry fascinated with reinvention, new models and turbo-charging creativity. Yet the rigour applied to brand-related activities – R&D and metrics – is rarely applied to this process.

I recently met with the global CEO of Grey Group, Jim Heekin, and Grey Canada's new president, Ann Nurock, who are embarking on such a mission. Grey was proud of its client service and consumer strategies, but adding creative brilliance is a more recent goal. "We talked about creativity before, but 24 months ago we decided to make it damn serious," says Heekin.

Having permission from the top to reinvent themselves seems to have had a rejuvenating effect. Vice-chair and CCO Tim Mellors put together a book of Grey's best global work, and Canada has the most entries. Heekin says Canada was the "least broke" in Grey's firmament, so was last to receive intervention in the form of Nurock, who says that while Grey Canada is good, it's not great, and the goal is to be in the top 10 in 12 months. How? "As of today, culture will change." Since 60% of Grey's revenues are digital, it's well positioned for the current shift.

But the recognition that greater creativity is *de rigueur* in all categories is perhaps best exemplified by the company featured in our cover mosaic.

Our Brand of the Year, as you may have surmised, is P&G. And while brands like Pampers and Tide, now celebrating its 60th anniversary (see p. 47), are top performers, this recognition is not just about bottom-line results. It's about a new approach to communicating.

The company's global push to amp up creativity in its advertising entailed much-discussed missions to Cannes and, true to its test-and-learn heritage, the fruits of those forays have permeated the organization. More creativity, emotion and fun are in the marcom, but the science – deep research, thorough tracking and sifting through both to spot an angle – is still there.

I asked P&G Canada president Tim Penner to share his perspective on the new attitude. He says it's about knowing you have to try new things to get a different reaction. "We need to use different media," he explains. "We have to find a way to connect with people that's worthy of their time. Otherwise, they'll click their mouse or hit the remote, and we'll be gone."

Curiously, P&G's core strength in research plays a part in the transformation, by allowing a large organization to try new things. "There's a belief that the consumer is the boss," says Penner, "and that you need to spend time understanding what consumers are interested in, what their motivations are, how they view your brand and what you could do to delight them more. And I think that's why we're successful, because we start with such deep understanding."

Having more fun can be risky. "We've set goals for people that caused them to think out of the box," Penner says. And structurally, it's embedded from the ground up. "You have to drive a culture of innovation through the entire organization," he confirms.

Creative reinvention always seems to focus on advertising, but reimagining other areas can also have an impact. Penner points to logistics coups and in-store prowess. "We work hard at understanding shopper behaviour, and what can translate into business growth," he says. "It's an area that doesn't get much discussion, but makes a huge difference."

One final thought: While visiting P&G HQ, I saw a more authentic reflection of Canada's diverse consumerscape than I've seen on other jaunts. Category brand manager Rob Linden confirms that one of P&G's missions is to have a diverse workforce, and says it's occurring through on-campus recruitment and the cross-pollination of global teams. The organization also has professional diversity networks and cultural education. "If you have a diverse workforce, you get diverse experience and benefit from different ways of thinking," he says.

So if you want to stay in touch with consumers, be more inclusive in your teams and watch your marcom naturally become more inclusive and relevant. As the folks in this issue's Roundtable (p. 12) ask, why the hell not? Cheers, **mm**

Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*

VP & Executive Editor / Mary Maddever / mmaddever@brunico.com

Associate Editor / Mary Dickie / mdickie@brunico.com

Creative Director / Stephen Stanley / sstanley@brunico.com

Special Reports Editor / Carey Toane / ctoane@brunico.com

Copy Chief & Writer / Gariné Tcholakian / gtcholakian@brunico.com

Media Reporter / Jonathan Paul / jpaul@brunico.com

Intern / Marija Djukic / mdjukic@brunico.com

Contributors / Mike Farrell / Rakshande Italia / Will Novosedlik /

Lucy Saddleton / Ken Wong

Sales / (416) 408-2300 / Fax (416) 408-0870

Publisher & Executive VP / Laas Turnbull / lturnbull@brunico.com

Sales Manager / Carrie Gillis / carrie@strategy.brunico.com

Account Manager / Adam Conrad / adam@strategy.brunico.com

Account Manager / Jamie Harju / jamie@strategy.brunico.com

Account Manager / Stephanie Greenberg / stephanie@strategy.brunico.com

Senior Advertising Sales Agent / Ramona Persaud / ramona@strategy.brunico.com

Marketing & Publishing Co-ordinator / Melanie Smith / msmith@brunico.com

Director Creative Services / Kerry Aitcheson / kaitcheson@brunico.com

Production & Distribution Co-ordinator / Sasha Kosovic / skosovic@brunico.com

Senior Manager, Audience Services / Jennifer Colvin / jcolvin@brunico.com

Assistant Manager, Audience Services / Shaney Maguire / smaguire@brunico.com

Conference Producer / Wendy Morrison / wendy@strategy.brunico.com

Administration

President & CEO / Russell Goldstein / rgoldstein@brunico.com

Executive VP / Laas Turnbull / lturnbull@brunico.com

VP & Editorial Director / Mary Maddever / mmaddever@brunico.com

VP & Chief Information Officer / Omri Tintpulver / otintpulver@brunico.com

How to reach us

Strategy, 366 Adelaide Street West, Suite 500, Toronto, Ontario, Canada M5V 1R9
 Tel: (416) 408-2300 or 1-888-BRUNICO (1-888-278-6426) Fax: (416) 408-0870
 Internet: www.strategymag.com

Letters

All letters sent to STRATEGY or its editors are assumed intended for publication, unless otherwise stated. We accept no liability for the loss, damage, or destruction of submissions however arising, while in our offices, in transit, or elsewhere. All material to be returned must be accompanied by a self-addressed, stamped envelope.

strategymag.com

The full text of all issues since July 1992 is available online at www.strategymag.com.

Customer care

To order a subscription visit www.strategymag.com/subscribe. To make a change to an existing subscription, please contact us by e-mail: customer@strategymag.com
 Fax: (905) 946-0411 Tel: (905) 946-2450 Tel: 1-877-627-2537

Subscription rates

STRATEGY is published 12 times per year by Brunico Communications Ltd.

In Canada: One year CA\$80.00 Two years CA\$144.00

(GST included. Registration #85605 1396 RT)

Single copy price in Canada is CA\$6.95. Please allow four weeks for new subscriptions and address changes.

Copyright and trademark

STRATEGY and the tagline "Bold vision brand new ideas" are trademarks of Brunico Communications Ltd. All rights reserved. Nothing may be reproduced from STRATEGY in whole or in part without written permission. Reprint requests should be sent to rgoldstein@brunico.com.
 © 2008 Brunico Communications Ltd.

Postmaster notification

Canadian Postmaster, send undeliverables and address changes to: Strategy PO BOX 911 Stn Main Markham ON L3P 0E1 customer@strategymag.com

U.S. Postmaster, send undeliverables and address changes to: Strategy PO BOX 1103 Niagara Falls NY 14304 Printed in Canada. Canada Post Agreement No. 40050265. ISSN: 1187-4309.

Member of



Using FSC certified products supports responsible forest management.

**Got your first job as a
Web Programmer**



**Had your last
weekend of freedom**

People have a love/hate relationship with this industry. When it's good, it's great. When it's tough, we can help. From services like our Ambassadors Network social events to our work/life balance workshops, we're here to help support, develop and connect people in the communications industry.

nabs
SUPPORT DEVELOP CONNECT
www.nabs.org



Date: **September 16**
 Venue: **The Club at Bond Head**
 The sentiment: **"I sucked, but it was a great time."**



A



C



D



B

It was a sentiment that filled the room – and no, it wasn't an episode of *Dancing with the Stars*. Rather, it was the 23rd annual NABS charity golf tournament, where more than 260 duffers and do-gooders sent the sod flying. Still, the self-deprecation didn't diminish a day that was pretty near perfect: bright sun, a light breeze and a cause very much worth supporting. The event raised \$120,000, which will be used to help industry employees in times of need. In keeping with that benevolent spirit, it's only fair to point out that not *everyone* sucked. The lucky so-and-sos from AthletesVideo took top honours with a Tiger-like 60 on the North Course. Nice. – **Laas Turnbull**



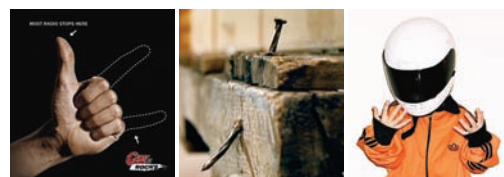
E

A. Gillian Graham, ICA; Peter Jeffery, GJP Advertising; Aldo Cundari, The Cundari Group and chair of the NABS board of directors **B.** Robin Heisey, Anne-Marie Tseretopoulos, Sunil Sekhar, all from DraftFCB **C.** The team from AthletesVideo, low-score winners on the North Course **D.** Brian Molloy, Cathy Whelan Molloy, CWM Marketing & Consumer Insights; Alan Gee, GJP Advertising **E.** Tim Hickey, Colour Innovations Printing; Mike Fenton, president of NABS; John Boniface, DraftFCB; Carl Nanni, vice-chair, NABS board of directors

SPONSORED ALSO IN THIS ISSUE... SUPPLEMENTS

PAGE S23

CREATIVE



AGENCIES



UPCOMING SUPPLEMENTS

December 2008
 Unconventional
 Upfronts

IF YOU THINK YOU NEED A REASON TO GO, THE COCKTAIL RECEPTION STARTS AT 5.

40% RESULTS. 40% CREATIVE. 20% PRODUCTION.

THE 2008 CMA AWARDS GALA:
NOVEMBER 28 WESTIN HARBOUR CASTLE

the-cma.org/awards



CANADIAN
MARKETING
ASSOCIATION
AWARDS

THINK AGAIN.

MY SHOES ARE WEIRDER THAN YOURS

BY ANNETTE BOURDEAU

Plain old sneakers apparently just aren't doing it anymore. We noticed that Adidas, Converse and Reebok are all introducing some unusual new kicks, and we thought we'd do a round-up. So behold this fall's lineup of curious shoe tie-ins. Whoever said themed shoes were just for kids?



Clockwise: the Adidas Hellboy sneaker; the Reebok Monopoly shoe; the Converse Chuck Taylor All Star Video Game Hi-Top

YUP, IT'S A PIEMOBILE

ABC is opening its Pie Hole...across the States. An Airstream trailer disguised as the Pie Hole restaurant, the main setting of the network's morbid, fairytale-esque show *Pushing Daisies*, will offer pie to passersby as it makes its way from Disneyland to Times Square. Pie patrons in 10 major U.S. cities will be able to enjoy a free slice and décor from the show's set, as well as *Pushing Daisies* swag (magnets, pie-cutters and spatulas).

The tour is trying to cook up some buzz for the show, which fell victim to the writers' strike but returned this season. A website, pushingdaisiestour.com, will chart the mobile pie-purveyor's trek across the U.S. Alas, any ideas of the tour heading north of the border to give Canadians a taste are just pie in the sky. JP



PEEK FREANS BAKES UP DESKTOP INDULGENCE



Peek Freans Lifestyle Selections cookies launched a new web-based soap opera called *As the Cookie Crumbles* last month, as recent research points to a growing number of women spending time online.

Echoing the "guilty pleasure" of the soap operas watched by nearly five million Canadians every day, the webisodes, developed by MacLaren Momentum, follow romance, heartbreak

and mystery in the lives of Glamora County residents through twisted plotlines and intrigue.

Launched Sept. 18, the soaplets' viewers "take a moment" every Thursday at 3 p.m. to indulge and watch the eight-episode drama unravel from their desktops at asthecookiecrumbles.ca. Viewers can also become personally involved by voting for one of three possible endings.

The initiative, which will be advertised in the October issue of *Chatelaine*, is part of a fully integrated marketing campaign that includes in-store sampling, CRM, social media, public relations and direct mail. **GT**

CREATING MARCOM LEADERS

The new Masters Certificate in Brand Communications offered at the Schulich Executive Education Centre (SEEC) – a result of a partnership between the Institute of Communication Agencies (ICA) and Schulich – will launch in January.

With a goal to help agency leaders stay ahead of the game, the program's curriculum (developed by ICA) will have three pillars – brand communications mastery, innovation leadership and thinking and creating – to provide skills on how to put ideas into action.

"This program must be breakthrough to be relevant to the best, brightest and most senior in our industry," says Suzanne Filiatrault, director of professional development at ICA. "The certification is unique, because it's designed for the industry, by the industry."

The program is open to senior-level agency personnel, regardless of discipline, with over 10 years' experience in marketing communications. Academic and industry leaders, including SEEC executive director Alan Middleton, will teach the 15-session course. **MARIJA DJUKIC**

HELLMANN'S HARVESTS ITS URBAN GARDENS

BY JONATHAN PAUL



Unilever Canada is reaping its green rewards with Hellmann's Urban Gardens. The program branched out in its second year to partner with Evergreen, a Toronto charity that motivates people to create and sustain natural outdoor spaces.

The arrival of fall allowed Hellmann's to break ground on another addition to the program – a small harvest festival in Canadian cities, at which the gardeners and family members gathered and cooked the food they grew.

"We were able to almost double the

Urban Garden plots this year, helping more people find a way to enjoy natural, wholesome food in cities where the opportunity wouldn't otherwise exist," explains Jon Affleck, marketing director at Hellmann's Canada. The program also encourages Canadians to join the Real Food Movement by choosing locally grown foods, and promotes the real ingredients in its mayonnaise.

Back in May, 225 aspiring gardeners submitted stories to hellmanns.ca explaining why they deserved a plot. Over the summer, 94 winners planted and maintained their plots in seven gardens in Toronto, Vancouver, Halifax, Calgary and Montreal, with help from Evergreen experts.

A national ad campaign from Ogilvy and Mather and PHD promoted the Urban Garden program, while Toronto-based Harbinger headed up PR and Toronto's Segal Communications managed promotions.

An online component on hellmanns.ca, tended by Toronto-based Dashboard, includes info about the Real Food Movement, recipes, discussion forums and gardening tips.

SDM PRESCRIBES BEAUTY OPTION

BY MARIJA DJUKIC

Shoppers Drug Mart is launching a new beauty concept store – Murale – to fill a void in the skincare retail industry.

In November, the first store in the new boutique brand is set to open in Ottawa, featuring more than 200 skincare and beauty products (brands yet to be announced). Murale will also feature small in-store pharmacies offering skincare advice and filling prescriptions for dermatological products – a logical progression of the trend of GPs offering aesthetic services, since the options are complex and women seek a trusted advisor.

Murale will extend the successful Shoppers Optimum loyalty program to its customers. Its layout – with a different colour scheme and design than Shoppers' – will encourage interaction between staff and customers, and stores will range in size from 5,000 to 8,000 sq ft. A flagship Montreal location opens in December. www.shoppersdrugmart.ca

"soaps watched by nearly five million Canadians every day"

Brilliant!

CTV PUTS FANS IN THE PICTURE

BY TERRY POULTON



Fall TV buzz often centres on new show launches, leaving returning shows feeling like the kid who gets picked last for the team. But CTV cooked up an antidote. "Live the Drama" is an engagement-boosting contest launched last month to give viewers the chance "to walk in the shoes of their favourite characters" from returning series.

The five grand prizes include VIP treatment at the final wrap party of *ER*; a *CSI* set visit and "victim makeover" by the show's special effects makeup artist; an opportunity to attend a live taping of *Dancing With the Stars* (including a private dance lesson with one of the choreographers); a *Desperate Housewives* wardrobe tour and shopping spree; and the first-ever visit to the set of *Grey's Anatomy*.

The promotion from CTV's Creative Agency invites fans to battle for prizes by completing "missions" inspired by their favourite series. "This is a once-in-a-lifetime opportunity for Canadian viewers to win trips to the sets of their beloved television shows," says Susanne Boyce, CTV's president, creative, content and channels.

A 30-second promo on-air and at CTV.ca enlists viewers to sign up to receive a mission every two weeks. Contestants upload photos or videos of themselves relating to their favourite "stories," and the public votes for the top five. Final winners are chosen by a panel of CTV judges. There will also be 10 bi-weekly prizes per show awarded based on a random draw for all entrants. <http://livethedrama.ctv.ca>

WATER COOLER

ASKING CANADIANS

Maintaining a lasting position in the marketplace doesn't come easy these days. Or does it? We wondered whether brand loyalty still influences consumer behaviour.

When it comes to the following major retail brands, where do you find yourself?

	"I'm a die-hard loyalist."	"Meh. The store brand or whatever's on sale will do."
Heinz Ketchup	74.7%	25.3%
Kraft Dinner	68.1%	31.9%
Tide	43.6%	56.4%
Kleenex	29.7%	70.3%
Glad garbage bags	27.8%	72.2%

This poll of 1,000 Canadians was conducted by the AskingCanadians™ online panel from Aug. 26 to Aug. 29, 2008. AskingCanadians™ is owned and operated by Delvinia Data Collection. www.delvinia.com



JACOB NEEDS A GIRL



Montreal-based women's clothing chain Jacob wants its customers to know that the face of its new fragrance will be someone just like them. The retailer's strategy strays away from the aspirational marketing path that has resulted in a plethora of celebrity perfume alliances. Instead, it's giving

unknown young women across the country the opportunity to be in the spotlight by launching its "Be the Face" contest.

"In a competitive market driven by celebrity endorsements, we have chosen to find a Canadian woman who reflects our customer," explains Barbara Epstein, director of marketing for Jacob. "We are confident that the Jacob woman will identify with and appreciate seeing someone like herself featured as the face of the fragrance."

To hype the contest, Jacob's image and marketing team rolled out a multi-faceted campaign, developed and executed in-house, that includes promotions at jacob.ca; radio promos leading up to casting calls in Montreal, Vancouver and Toronto; live on-location radio broadcasts on the day of the events; promotions in the October issues of *Elle Quebec* and *Elle Canada*; and in-store and mall promotions.

The campaign also includes social networking elements, with buzz built in Jacob's Facebook community as well as a partnership with MySpace Fashion Canada that includes featured video content, pictures and an interview with the "new face," whose name will be revealed early October. **JP**



PFIZER VIRAL SENDS HOPE TO KIDS

BY GARINÉ TCHOLAKIAN

As part of its "More than Medication" initiative, Pfizer Canada launched its first corporate viral film, *Graffiti*, last month. The 90-second film follows a teen graffiti artist who spray-paints a message in a dark urban alleyway, then comes home to his seriously ill younger sister and pulls back her curtains to reveal his tagged message of hope: "Be Brave."

The film, created by Zig, has no product mentions – instead, it enlists viewers to be a part of Pfizer's guaranteed \$50,000 donation to the Starlight Children's Foundation Canada. Pfizer is donating \$5 every time someone views the film and forwards it to a friend.

The film closes with an invitation to visit morethanmedication.ca (also devoid of product mention), which is devoted to helping Canadians live healthier lives by providing comprehensive non-medicinal health information.

The film is part of Pfizer's "We Can Be Brave" campaign, which was developed by Zig, interactive agency Klick, MediaCom Canada and Health Connect and is being supported with online banner ads on key French and English portals. morethanmedication.ca/bebrave

We asked **Craig Redmond**, VP/CD at Vancouver-based Concerto Marketing, and **Ryan Archibald**, Toronto-based associate publisher of the always-controversial *Vice* magazine, to weigh in on whether this campaign will get people talking and – more importantly – listening.



CONCEPT

Redmond: 'We Need To Talk' is a powerfully simple summation of what news talk radio is all about – an absolutely essential public forum for lively debate on controversial current affairs. It conjures the urgency and volatility you would expect from a news talk brand.

Archibald: Decent concept, suits the brand, though the topics are completely unoriginal, old and boring, which is bad for the brand.



“PROVOCATIVE” STRATEGY

Redmond: Courting controversy should be CFRB's only move. Unfortunately, the questions provoke nothing more than a shoulder shrug when they should be stoking a polarizing ire that compels me to pick up a phone and scream my opinion.

Archibald: Can be a smart move if done properly. However, I don't believe these are controversial, rather conversation starters. If they were meant to be controversial, they are way off the mark.

CREATIVE EXECUTION

Redmond: One wonders if 'We Need To Talk' would have suffered without spoon-feeding the audience with garishly highlighted statements of the obvious. The simplicity of the call to action gets bludgeoned by heavy-handed art direction.

Archibald: A few caught my eye at first, but perhaps only as someone who works with and is interested in advertising. Engaging, no. 'Art or Vandalism?' Really? Still on this graffiti topic from the late '80s? Borrrrrrrnnnnng. I didn't even know what radio station they were for until I got this request to discuss them.



USE OF MEDIA

Redmond: With the exception of the panhandler, every guerrilla execution feels artificially staged. Forgive my skepticism, but a CFRB guerrilla posting nestled fortuitously next to a guerrilla chalk ad for an industry darling book store and leveraging a famous guerrilla campaign for Vespa feels a bit apish to me. A wonderful agency idea seems to have lost its way in the streets.

Archibald: This is where they get the most credit. Postings on bikes, panhandlers and chalk outlines caught my eye. This is the only creative aspect of the campaign. Not a new idea, but using these mediums to back the message is what ties the whole campaign together. Too bad crime is never in control and everyone knows cyclists are to obey traffic laws. End of discussion.

The creds

CFRB

Rob Braide, VP; Rebecca Shropshire, director of branding & communications

Astral Media Outdoor

Nicola Petrie, account manager; Judy Boudreau,

production & media creativity manager

Zig

Martin Beauvais, ECD; Andrew Cloutier, design director; Andrew Bradley, Neil Blewett, writers; Yasmin Sahni, Scott Park, ADs; Lynn Sivec, strategic planner; Sheri Hachey, team leader

INCLUSION IN ADVERTISING

Strategy recently received an email with the subject line: “Racism in commercials.” It asked why there were rarely people of color in commercials in anything but secondary roles. Good question. The consumerscape in Canada continues to diversify, but have marketing departments and ad agencies kept pace with the change? Do marcom programs reflect the new multicultural mix? What can be done? We decided to find out.

BY RAKSHANDE ITALIA

ROUNDTABLERS



Barb Tilly is marketing communications manager at Ford of Canada, where she oversees multicultural communications, as well as Lincoln marcom. Previously she led multicultural research with a focus on opportunities to grow Ford's image within the Asian communities in Canada, and oversaw its Chinese-language TV and print executions.



Jacquie Hood is sales development manager at OMNI TV, whose remit now includes Roger's new OMNI channels in Calgary and Edmonton.



Tony Pigott is president and CEO, JWT Canada. In 2001, he launched JWT Social – now Ethos – a service specializing in strategic marketing for non-profit institutions. He has chaired the Committee on Diversity in Advertising, which researched Canadians' perceptions of how the industry is doing on the inclusion front.



Saul Gitlin is EVP strategic services, Kang & Lee Advertising in New York. He spent nine years in senior marketing roles overseas – seven in China and two in the Middle East. He serves on the Asian American Advertising Federation board and the Advertising Research Foundation's Multicultural Research Council.



Prasad Rao is business director and partner at Toronto-based Rao Barrett and Welsh, with experience in integrated multimedia campaigns. The agency has worked in Asia and Africa, and specializes in communicating to the South Asian and Chinese communities. Its clients include TD Canada Trust, CBC, Bell Mobility and Diageo. Rao was also formerly CEO of Ammirati Puris Lintas in Tanzania.



Mark Childs is VP marketing at Campbell Company of Canada, where he leads the Canadian soup, beverage and cracker brand portfolios and participates on the Canadian senior leadership team. Childs is active in the company's diversity programs, and launched OPEN – Our Pride Employee Network, an internal GBLT affinity network.

MODERATOR



Joan McArthur is a partner at 27 Marbles Training, where she teaches courses for advertising and marketing professionals. She also teaches at OCAD, and has 20 years of experience at agencies including Ogilvy & Mather and McCann Erickson (now MacLaren McCann).

When a leading paper in Toronto pictured five toddlers from different ethnic backgrounds on its front page, it echoed Statistics Canada's prediction of the country's cultural composition in the near future. The 2006 census data reveals that from 2001 to 2006 the number of visible minorities grew at a rate of 27.2% – five times that of the population as a whole. Of these ethnic groups, the two largest, South Asians and Chinese, already account for 8.5% of the population, and are pegged to constitute 15% by 2017.

But switch on the TV, and chances are these segments are not reflected in the same ratios, beyond government advertising. Interestingly,

when Canadians across the country were asked a few years ago if advertising was geared too much to white consumers, 45% said yes. That number rose to 48% with the visible minorities polled.

Our roundtable experts opined that Canada's huge ethnic segment has not been included in most marketers' mainstream advertising and marketing communications, prompting the question: do we all need to increase our cultural intelligence?

While financial institutions, telecom and auto companies have taken an early lead in including the new consumer segments, others such as consumer packaged goods companies

have yet to keep pace. One historical barrier for more multicultural programs has been created by a lack of third-party metrics within ethnic media as well as timely, arm's-length research on the segments.

However, given the exponential growth of the Chinese and South Asian communities and an increasingly diverse consumerscape overall, some marketers feel being inclusive in mainstream activities is more of a “why not?” question than something that needs to be justified with extensive tracking data.

As Mark Childs, VP marketing at Campbell Company of Canada and a passionate advocate of diversity, asked: “Why is inclusion

Roundtable



In 2006 Campbell Canada translated its slogan into languages including Gujarati, Chinese, Hebrew and French.

a question, given who we are as a country and a population?"

The lack of data hasn't deterred some major marketers, such as Ford Canada, which is now active in these two growing communities – with efforts including a Chinese website and ads running in B.C. and Ontario that feature Canadian Mark Rowswell, a media superstar in mainland China under the name Dashan. Ford's marketing communications manager, Barb Tilly, says it just "makes business sense."

Christine Comi, national language account executive at Omni TV in Toronto, concurs: "Chinese and South Asian metro population in 2006 represented 23% of Toronto and 30% of Vancouver's total population."

But numbers are just half the story. Spending potential and cultural traits of savings and investment are also key for marketers, adds Comi. "The Chinese, South Asians, Italians and Portuguese in Toronto have an estimated annual household expenditure of \$38 billion, which represents 25% of the total household expenditure in Toronto," she explains. "Of that, the South Asians and the Chinese have the lion's share of \$28 billion. In Vancouver these two groups account for 24% of annual household expenditure."

Like boomers, it's a big market to ignore. Perhaps one factor is that at the HR level, within the marketing fraternity Canada's diversity isn't reflected, and especially within advertising agencies, little is being done to catch up.

Canada's broadcast industry has recognized the importance of reflecting diversity both internally and visibly. In 2004, the Canadian Association of Broadcasters (CAB) stated that big steps needed to be taken to address

We don't know if
marketers have woken
to the spending power
of these communities.
**I see a lot of
intellectual interest,
I see very little
money on the table.**
Where's the money?

the imbalance, and that there was a lack of adequate representation of aboriginal people and people of Asian heritage on air.

Sarah Crawford, VP public affairs at CTVglobemedia, was part of that CAB initiative and says, "Diversity is not separate from the mainstream. The mainstream is diverse, and therefore diversity is the mainstream. That's been the mantra at CTVglobemedia."

The company recently received an award from the Ministry of Labour for being one of the top organizations in Canada in promoting a diverse workforce. CTV Montreal was also awarded for achieving a perfect score with its employment equity results in hiring people with disabilities, visible minorities and aboriginal people. Crawford says her company is funding a start-up called Lights, Camera, Access, the first organization in Canada that caters to actors who have physical, visible or invisible disabilities, and a one-stop development resource and casting agency.

This will help with one other historical barrier for advertisers who want to be inclusive in their commercials – finding the right talent. And as TV programming benefits from these efforts, the advertisers who don't keep pace could stick out even more.

Strategy wanted to see where the industry is at in terms of connecting with its new audiences and integrating a more inclusive approach. So we brought together industry players with experience in running inclusive cultural programs to identify the market opportunities and explore the barriers, and the ways to overcome them.

Joan McArthur: How has the ethnic population changed over the past few years, and how have marketers addressed this growing segment through their communications?

Tony Pigott: The population, particularly in big cities, has changed, but I don't believe most marketers have assessed exactly how that pattern has emerged.

There is some important learning particularly as it relates to the 10 to 12 top markets. Most people think this phenomenon is Toronto, Vancouver and Montreal, but it's more widespread. Everybody knows things have changed, I just don't know that there's a real understanding of the implication for broader marketing issues.

Saul Gitlin: Across North America, there is a transition. In earlier times, immigrant groups tried to assimilate to become Canadian/American. Now due to a rise in population, they are moving to acculturation. That's defined as maintaining a celebration of my own culture and language within my community, but acculturating, to the extent that I need to, within the greater society.

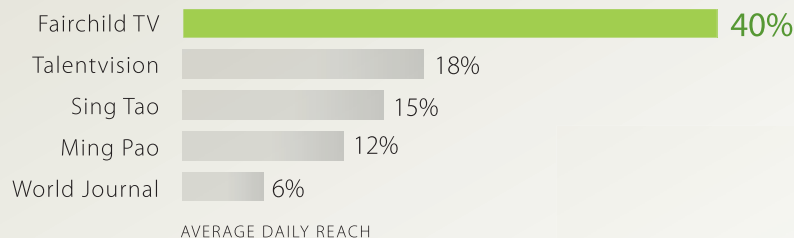
Prasad Rao: India and China are now superpowers. Suddenly the Indians and the Chinese don't feel they need to disappear in the background and be as Canadian, because

Fairchild TV ranks No.1 amongst all Chinese Media

The Ipsos Reid 2007 Canadian Chinese Media Monitor confirms that **Fairchild Television** is by far the number 1 Chinese media outlet for Chinese Canadians.

Fairchild Television leads the way in reaching 300% and 290% more Chinese audience than multicultural television stations in the GTA and GVA respectively. Fairchild Television has also surpassed the most-read Chinese newspaper Sing Tao Daily by 167% in both cities combined.

TOP 5 CHINESE MEDIA Greater Toronto area and Greater Vancouver area combined



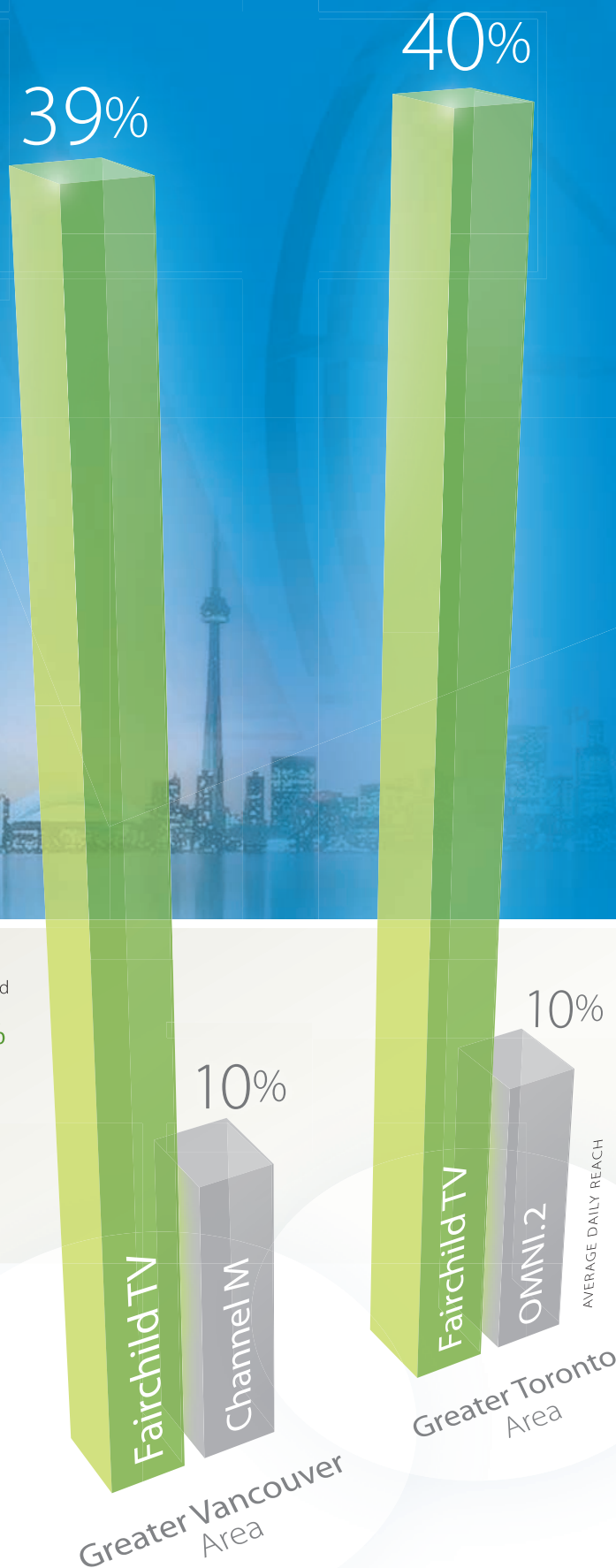
Let **Fairchild Television's** power to attract the lucrative Chinese market work for you!



**FAIRCHILD
TELEVISION**

To know more, please call us at **905.889.8090** in Toronto, **604.295.1313** in Vancouver or visit www.fairchildtv.com NOW!

Base: Chinese and first-generation Chinese Canadians who are 18+ of age and mainly speak Chinese (Cantonese and/or Mandarin) Source: Ipsos Reid 2007 Canadian Chinese Media Monitor, a syndicated study jointly developed by Ipsos Reid and Era Integrated Marketing Communications. Survey period: April 26, 2007 to May 09, 2007 for the GVA and May 31, 2007 to June 07, 2007 for the GTA; +/- 4% at 95% confidence level.



they are saying, 'I am fairly secure in my identity.'

Mark Childs: In 2004, Campbell Canada made a clear strategic articulation about the journey that we wanted to create, which was 'authentic nourishment for all.' A year later, a few folks took the initiative to understand what 'for all' meant in Canada. There were two paths: how do we become more inclusive in our mainstream advertising? And are there specific populations that we can talk to credibly to realize that opportunity?

We shot six advertisements in the mainstream media in 2006. At the end of the commercials was a vignette showcasing people of different ethnicities enjoying soup. The slogan, 'M'm! M'm! good,' was translated in six different dialects, such as Gujarati, French and Ojibway.

The second strategy was to connect with first-generation Chinese-Canadians to share insights that Swanson's broths are also available here, as in their home country. The aim was also to increase the usage among that audience, and those ads ran on Fairchild TV in Cantonese and Mandarin.

Barb Tilly: Our communications and marketing strategy is to connect with South Asians and Chinese through advertising, but also by creating goodwill, understanding and respect and PR, and that's done in a relevant way that connects with them.

The Chinese strategy is to speak in their language, which is their preference, but interestingly, all our South Asian advertising is done in English. So we will be on South Asian media but in English, and that comes down to the work that we have done determining preference.

Gitlin: We made a Chinese campaign called 'In your Hands' that takes from Ford's overriding principle 'Powered by you,' which is putting the customer first. 'Powered by you' is translated using the word 'hand' in Chinese and takes the Chinese principle of palm reading, and the three lines in the hand — success, relationship and the lifeline. In the ad one can see Dashan driving three separate vehicles on three separate roads with heavy visual cues from Chinese culture as to what the roads are.

McArthur: What are some of the barriers faced by marketers, media outlets and advertising agencies in addressing this growing market, and how can they be overcome?

Childs: We struggled with the casting. For



Ford of Canada integrates visual cues from Chinese culture to make ads relevant to the community

our ad for a native Canadian, we had only two people show up, and that was in the second call. During the wardrobe session we discovered that they were to be stereotypically dressed, and we wanted them to dress as they would themselves — however that may be. I think there is still a tension of finding talent, unless one is specific in writing a casting brief.

When we created the 'Meet the Campbells' ads and wanted to find real Campbell families

It needs to begin at the strategy stage. Agencies are pushing, but **change will start when clients embrace the business and brand-building opportunities**

across the country, we found they were all of Scottish descent. So we ran a second ad specifically looking for ethnic Campbells, which was a bold move. And we found them — because of mixed marriages, Jamaica has a Campbell strand!

Tilly: There's not a lot of metrics out there, and we have done a lot ourselves. But we are

in it for the long term, so we did ad tracking last year and continue this year. We also have market share being measured; it didn't exist and does not exist. And how do those results look to us? We are not looking for the payoff now. We see success if the brand's awareness is widening out there.

Pigott: I think the challenge for agencies is to do with time, money and information. Marketing is a multi-partnered undertaking, and the issues reside within how businesses see this territory. It needs to begin at the strategy stage. Agencies are pushing, but change will start when clients embrace the business and the brand-building opportunities.

Rao: We don't know if marketers have woken to the spending power of these communities. I see a lot of intellectual interest, I see very little money on the table. Where's the money?

We are brought in for assignments where the budgets for the Chinese and South Asian efforts are lower than the production budgets of mainstream Canadian advertising, and that budget includes the fee, the media, everything. Yet the processes involved in doing that need to be the same, and so that becomes the real challenge.

Jacquie Hood: Funny, people say they want to go for a bigger share of the market, but they are going after the same people for 30 years. You want something different? There is an untapped market sitting there waiting, and it's time to jump on the bandwagon. But if you look at the business side, there is no research.

We present to clients and they say, 'Show me a number,' but we have no number. We have to be committed to research. Fairchild can do it, but people will say it's biased.

Gitlin: There is a dearth of product-category and brand-specific research and insights for Canada's visible minority population. One can get creative in the absence of numbers, [but] marketers building a long-term relationship in this market will at some point have to do some research.

McArthur: The pressure has never been greater to get quick results, and it is a challenge for Canadian companies reporting into the U.S. to make a case for Canadian advertising. So how do you justify multiple culture programs?

Childs: We are choosing where we can be Canadian, and where we can adapt U.S. work where it makes sense. We have an internal global recognition program, and the team has just written our Swanson case study and the initiative working with Fairchild.

I can tell you that, in the first year that it took to bring that program to life, the impact of sales in a small period of time does not make sense. We are still proud of the initiative, it's the right thing to do and it will have a long-term effect on branding and awareness. That's our future marketplace – it's a population-based argument.

Tilly: We are doing a better job, our familiarity is increasing and we are getting the hits on our Chinese website, but there's a lot of opportunity to expand.

I just think that there is an uncomfortable feeling because we are used to so many metrics – do all the boxes need to be checked off to move forward? We got good information that this was the way to move forward, and that continued to build as we went.

McArthur: Are these inclusive communications also driven by the culture of the organization and the intent to be more reflective of Canada?

Tilly: Yes. But it's twofold. We talk of the business case for it and the population growth that continues. It wouldn't make sense for us not to do it.

Childs: Campbell's believes in being a diverse organization, but I believe that when we allow individuals, whether in the agency or on the client side, who have a passion for this to develop ideas and run with those ideas, wonderful things happen.

Bell ka Share plan.
The more the merrier.

Getting a phone for every member of your family is easy with Share plans from Bell. Visit a Bell store, bell.ca or call 1-888-4-MOBILE for details.

SHARE PLANS \$15/MO. per member

Your family can share anytime minutes and enjoy:

- Unlimited local and Canadian long distance calling between members
- Unlimited night and weekend local service
- Features included: Call Waiting and Conference Calling
- Bonus: 3 months unlimited local calling!

DOUBLE-PUMP™ SAMSUNG UNO LG REINFORCE™

PLUS: Get two between phones for the price of one!

Bell gupshup just got better

Bell ads reach out to Canada's burgeoning South Asian community by speaking their language

McArthur: Do agency and marketing staff reflect the current marketplace in an accurate way?

Pigott: I don't think so. If you go to most agencies, they don't look like Toronto. There is a certain predictability. You have to involve people and give them the tools and the understanding of how to be better at this. I don't think agencies are showing enough leadership. We should play a more assertive role about how the brand needs to round out into all aspects of the consumer base, and to think of the advantages. The issue needs to be made more visible and constant, so that it just enters into the way people think in agencies.

Hood: Agencies are changing. We deal with young planners [from] a different world.

McArthur: Beyond being inclusive in mainstream campaigns, how can marketers address these communities?

Rao: When reaching a multicultural audience, one needs to deliver a value proposition that's relevant to them, and for that you have to go beyond translating. Some years ago, banks here came up with the idea of a no-haggle mortgage, which to the assimilated Canadian seems fantastic. But to a Chinese or a South Asian, that's the worst thing you can say. It was interpreted as 'Don't talk to me.'

Pigott: It's tricky. How do we understand the complexities of their identity, and how does one do it authentically? We are not alone in this confusion, but I think it's important that we understand this.

As part of the UNESCO working group which is developing a world report on cultural diversity and globalization, I can tell you that they are also trying to figure out this global phenomenon. And Canada is on the front end of the global phenomenon of the intermingling of cultures. I suggested we start thinking in terms of cultural intelligence.

I don't think we are going to get far unless we recognize that Canadians, despite the success of our social experiment, really don't understand what we need to do. I don't think you are going to see systemic change unless there is an upgrade in people's level of cultural intelligence and understanding.

McArthur: How do we raise cultural intelligence quotients?

Gitlin: In Canada we have thriving cultural communities, and they are good resources. Execute research – qualitative or quantitative – so that marketers can learn after engaging in a dialogue with these communities.

Rao: We conduct regular meetings to understand values, attitudes, aspirations and lifestyles and what motivates them. We do these with new immigrants and those who have been here longer, as well as for people who are about to retire.

Childs: It's important for us to engage in the changing-ethnicity-of-Canada dialogue as individuals, and with agencies as our partners. We are trying to find people who can be a catalyst for change, and they will ultimately attack it.

Tilly: In my company that's my role, and I work with my colleagues in multicultural affairs, teaming up to handle communications and making sure it's a comprehensive plan.

Pigott: I think marketing departments and advertising agencies need to get beyond the superficial and understand the dynamics so that we can not only reflect this when we market, but understand this as a business opportunity. It's fundamental training, and through it you will also accelerate the inclusion of different people within the agency talent pool.

At JWT we say that to study advertising is to study mankind, and if we are true to that principle, we should be at the top of this. ■

Media Jobs IN CANADA

Two Sites. One Price. Position Filled

From fresh talent to seasoned pros, reach the most informed job seekers through Media in Canada.

Bonus: You'll be cross-posted on *strategy*.

"By using Media in Canada Careers we have been able to generate a better, more industry-relevant type of applicant and have already filled some open positions that we had not been able to fill using general job sites. MacLaren McCann will continue to utilize MiC for posting our open positions due to the better quality of applicant and the reasonable price point."

— Mark Farrell, HR Manager,
MacLaren McCann



Get your job description and logo ready.
Then call and leave the grunt work to us!

For advertising information,
contact Stephanie Greenberg at 416.408.2300 x444;
stephanie@strategy.brunico.com

Switching gears

Reginald McLay revisits those quintessential Canadian Tire moments to build an emotional bond with consumers

BY MARIJA DJUKIC



I believed that **Canadian Tire was a retailer with tremendous brand loyalty**, but also with many under-leveraged growth opportunities. **I wanted to be a part of those opportunities**

Reginald McLay's new "For Days Like Today" campaign shows off the chain's expanded merchandise mix

As the senior vice-president of marketing and business development for Canadian Tire Retail, Reginald McLay describes himself less as a marketer and more as a merchant with

in-store experience who now has the privilege of managing a marketing team.

With marketing efforts tracing back to 1929 (when Canadian Tire's first catalogue showcased tire values and a road map of Ontario), Canadian Tire Retail now has 468 stores across

Canada which together serve more than three million customers per week, selling them tools, hardware, clothing, home and gardening, camping and automotive products.

So it's a big remit. Fortunately, McLay has 30 years' worth of retail experience and lots of backup. Managing 250 people in the Canadian Tire home office in Toronto

as well as in the company's Pacific Rim offices, he has a mandate to position the Canadian Tire brand in the hearts and minds of the consumer and differentiate it from its competition. The solution? McLay "championed being customer-centric," says Kathleen Collins, GM of the Canadian Tire business at Toronto-based agency Taxi.

For the retailer's newest campaign, "For Days like Today," McLay convinced his bosses to embrace the risks that accompany switching gears to a new corporate strategy, and championed the need to create an emotional bond between the consumer and Canadian Tire. "He helped Taxi navigate the strategy by setting up the right touchpoints with senior executives, providing a series of presentations and successfully launching the campaign to the internal team," says Collins.

The new, more emotional pitch is reminiscent of the classic Canadian Tire commercial "A Bike Story," shot by commercial director Bill Irish, which McLay says was a great example of Canadian Tire relating to consumers and tapping into Canadian heritage. The new



Above and right: campaign executions incorporate the nostalgia of classic Canadian Tire ads

campaign, which replaces the three-year “Aisle Sign” effort, taps that nostalgia vein, but also weaves in the retailer’s expanded merchandise mix. Snapshots of men, women and children using Canadian Tire products for just about anything are an attempt to highlight the stores’ mix of living, driving, fixing and playing gear, while remaining customer-oriented.

The new marcom effort launched in September with a 60-second brand spot that aired nationally on TV and in theatres, as well as on transit shelter and tri-vision ads. In upcoming months, the campaign will spread via brand- and product-focused flyers, billboards, radio, magazine, online and point of purchase efforts. Taxi helmed the strategic and creative development phases, Toronto-based MediaCom led the media planning process and Fuse Marketing, also in Toronto, participated in the brand stewardship creative integration process.

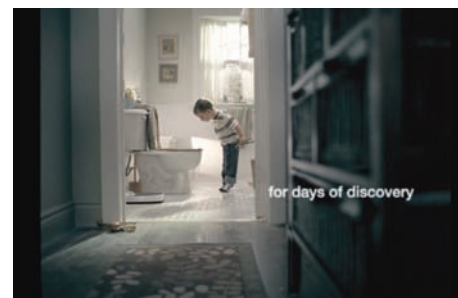
McLay has been with Canadian Tire for 17 years, but his career began at Zellers, where he spent 13 years in the store management

division and buying office. Armed with a degree in economics from Wilfrid Laurier University, he found that six years of store management taught him the value of really understanding the consumer to create a marketing strategy. During his remaining time at Zellers, he was exposed to the macro business strategy, in which he learned to competitively position the brand.

“My early career experience schooled me in consumer-centric retailing from both a store level and a corporate office perspective,” explains McLay.

Since joining Canadian Tire, he has occupied a number of senior roles, including managing the home and leisure merchandise division. “I believed that Canadian Tire was a retailer with tremendous brand loyalty, but also with many under-leveraged growth opportunities,” he says. “I wanted to be a part of those opportunities.”

McLay says that the biggest challenge facing his team has been preparing Canadian Tire for



the entry of world-class global retailers into the Canadian marketplace. And the biggest goal is to successfully launch the “Class Of” prototype store concept, which originated in the early ’90s, when the brand needed to revamp its signage and layout and improve consistency. It is referred to as a “class” because it’s evolving as Canadian Tire continues to define its image.

“Reg McLay is a custodian of finding what keeps the consumer happy,” concludes Collins. And perhaps as an insight into what that entails, McLay reveals that his favourite ad is the seasonal one with the catchphrase “Give like Santa, Save like Scrooge,” because it’s about family, but with a nod to the wallet. ■

SIX QUESTIONS

How would you describe yourself?

Collaborative and thoughtful, yet assertive.

How would others describe you?

Others would say I am collaborative and thoughtful, yet assertive and hard to read sometimes (which makes me a good poker player).

What was your first job?

Slugging it out in the hay mow in 45-degree temperatures.

Reality show you’d most like to be on?

Survivor; I would be the quiet guy who doesn’t get noticed until I walk off with the prize.

What is the most important lesson you’ve learned?

Success is achieved by giving a great team a strong mandate and appropriate resources, and then staying out of their way.

Which marketer do you admire the most?

Tim Hortons, another iconic brand, and a great Canadian success story.

OUTSTANDING NEW CAMPAIGNS

BY ANNETTE BOURDEAU



SOMETHING FISHY

Parc Aquarium du Québec is baiting visitors with a colourful outdoor campaign that includes unique media executions like posters on interior bus roofs and wrapped "fish benches." The latter plays on the common French expression *banc de poisson*, which can mean a group of fish or in this case, quite literally a bench of fish.

"It's a funny play on words," explains Michel-Alex Lessard, general director at Quebec City-based Identica Branding & Design, a division of Cossette. There are seven bright-orange bench executions in total. All are located at malls, a common hangout for the family target.

Other transit, wild postings and washroom executions blanketed the Quebec City region to the point of being impossible to ignore. "Quebec City was plastered with the campaign – it became the talk of the town," says Lessard, adding that Identica pushed to keep the creative as minimal as possible to help the message break through.

advertiser: **Claude Beaudoin, Élane Ayotte, André Roy, Parc Aquarium du Québec**
agency: **Cossette**
Communication-Marketing
VP/CD: **Yvon Brossard**

ADs: **Jean Lafrenière, Sonia Girouard**
production: **France Laberge, Claude Tardif**
media planner: **Cécile Falardeau**
account services: **Michel-Alex Lessard, Martin Bureau, Guillaume Mathieu**



CANDID CAMPBELL

It takes a lot of guts to put an employee on camera admitting he doesn't eat his own company's food. Toronto-based Campbell Company of Canada is doing just that in a series of three new TV spots rolling out between now and January featuring actual Campbell's employees revealing their concerns about the amount of sodium in Campbell's soups. Each of the spots begins with tight shots of the employees' faces as they talk about why they previously didn't eat Campbell's soups. The spots all emphasize that Campbell's is reducing the amount of salt in its products, and rolling out healthier options like soups with brown rice and Omega 3.

"Using real employees in the commercials is a great way to bring the news forward in an authentic way," says Moya Brown, director of marketing at Campbell Canada. Campbell's did an internal survey recently to get a sense of how employees feel about the products, and whether they consume them. They were startled by the results. "Quite a few of our employees had health concerns about our products. That was a real eye-opener for us, and a huge impetus for change," says Brown. "Canadians are savvier about the types of foods they're eating. We have a great opportunity to reach out to all Canadians with our authentic nourishment for all."

Featuring its own employees was also an opportunity for Campbell's to reflect the diversity of its workforce, as well as the diversity of Canadians overall.

"We're really proud that we could feature our own employees," says Brown. "It created a lot of excitement internally."

advertiser: **Mark Childs, VP marketing; Moya Brown, director, marketing; Adam Zitney, senior brand manager; Gillian Aiken, brand manager; Nicolle Nordmann, brand manager; Andrea Dunn, nutrition strategy manager; Jacki Nelson, group director, stakeholder engagement strategy, Campbell Canada**

agency: **BBDO**

CD: **Daniel Andreani**

copywriters: **Brian Gill, Cher Campbell**

account services: **Darlene Remlinger, Kate Torrence, Olivier Caron, Lynn Summers, Catherine Crowe**

producers: **Genevieve Clement, Jocelyne Dudoc**

prodeo: **Jet Films**



LABATT'S SEXY STASH

Sure, moderation is probably the best plan when it comes to alcohol-infused nights out. But that's not always realistic. So the latest advocacy ads from Toronto-based Labatt Breweries advise party-goers to be prepared, with two sexy executions showing a busty woman and a low-riding man stashing cab fare in their cleavage and crotch regions, respectively.

"We're going after the 19 to 24 demo, so the tips had to be presented in a fun way to get their attention," says Brian Howlett, CD at Toronto-based Agency59. The two executions are currently running as TSAs, and both drive traffic to the microsite makeaplan.ca, where people can find user-generated tips for getting home safely.

Howlett hopes to build on the tips campaign with more executions. "The tips would be perfect for a social media campaign," he says. The Make a Plan site was developed with a focus group of college-age students, who came up with the pointers as well as art to go along with them.

advertiser: **Labatt Breweries**

agency: **Agency59**

AD: **Andrew Gillingham**

copywriter: **Jeff Katz**

CCO: **Brian Howlett**

photographer: **Derek Shapton**

production: **Jared Smith,**

Bruce Forty

You are cordially invited to submit your new, dead clever and previously unrevealed campaigns to editorial director Mary Maddever at mmaddever@brunico.com and CD Stephen Stanley at sstanley@brunico.com, co-curators of *strategy's* Creative space.

Them's fightin' ads

BY ANNETTE BOURDEAU



Branded missiles attract stares

around the city – they're pulled on the back of a trailer.

"A fighter jet in the middle of any city is going to get people's attention," says Slavin, who used a jet to participate in festivities celebrating Israel's 60th anniversary last May in Times Square. "It's the ad Mecca of the world, and nobody was staring at the ads – they were all staring at the plane."

One of Slavin's first customers was Pure Power Boot Camp, an N.Y.C.-area fitness program based on military training regimes. The military jets were a perfect tie-in for the brand.

Advertisers can expect to pay anywhere from \$2,500 US to \$5,200 US a day, depending on whether they want to use a more common jet, like a missile, or something more rare, like a F14 TomCat or a F106B Delta Dart. Slavin also offers weekly and monthly rates.

Slavin plans to take his jets on the road: "Possibly even to Canada," he says, "if you can cross the border with a missile!" www.jetangel.com ■

It's a bird, it's a plane...uh, yeah. It's a plane. A branded fighter jet, to be precise, being carted around New York City and attracting stares from curious onlookers.

Abraham Slavin, CEO of New York-based AVI Media Group (which has partnered with supplier Jet Angel), is hooking up advertisers with a fleet of refurbished decommissioned military fighter jets that can be adorned with ads and parked in public spaces for street-level promotions.

"So many people want to sit in these planes and feel like a kid again," says Slavin. And no, the planes don't fly

Float on



Looking for a "patented amphibious billboard?" Advertisers like McDonald's, Disney and Mitsubishi apparently are. They've all used floating billboards by Malibu-based media supplier Billboard Boats.

The billboards can float on water or glide across sand, snow, grass, dirt or pavement. They're airtight and light enough to be towed by a boat, Jet Ski, golf cart or bike. Advertisers can customize the size of their floating billboards, and even link several together. **AB** www.bbdisplays.com

Ipsos speaks your language

BY MARIJA DJUKIC

In an "it's about time" move, Paris-based market research company Ipsos North America has included multilingual options in its recently launched 5.0 Ipsos Interactive Forum (IAF) survey scripting software. Now, marketers can craft surveys in languages including Chinese, Russian and Hindi.

The IAF software specializes in advertising, customer loyalty, marketing, media and public affairs research, as well as forecasting, modeling and consulting. Clients can access online real-time data with multiple exporting options, including PDF, Excel and SPSS. www.ipsos-na.com

52.9

BY MIKE FARRELL

This is the percentage of Canadians 14 to 34 who agree with the statement "Graffiti is a form of art;" 22% disagree and 25% are on the fence.

How does this affect you and your brand? It actually has a lot of implications. Contemporary brands need to exude modernity and lifestyle resonance to win over younger consumers. Keeping in step or leading the charge on a cultural level are fundamental to brand-scaping.

Here's an interesting array of culture-related stats from Canadians 14 to 34 to consider:

- 63% are interested in attending a concert this year
- 42% are interested in checking out a food and cultural festival
- 39% are interested in attending a professional sports event
- 8% are interested in checking out their local version of a Pride Parade

As we dig deeper, into the actual creation of art, the involvement and authenticity piece kicks into high gear. Here, we find cultural activity at levels of 10% or more (in aggregate, across the country), including photography (28%), playing a musical instrument or DJing (20%), creative writing (17%), running a zine or blog beyond Facebook or MySpace (14%), visual arts and singing (both at 12%), dancing (11%) and poetry (10%).

These cues paint a picture of a target more engaged in, and discerning of, cultural output than previous generations. And they expect the brands they let into their lives to follow suit.

This "statsthought" was gleaned from Ping – Youthography's quarterly national study of Canadians aged 9 to 34. It was culled from a survey fielded in fall 2008 and responded to by 1,762 14- to 34-year-olds, regionally represented. Mike Farrell (partner, chief strategic officer) can be reached at mike@youthography.com.

STATSTHOUGHT



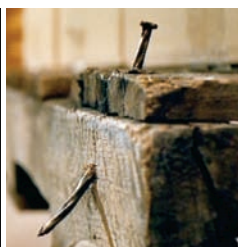
CREATIVE AGENCIES

Anything but Ordinary

How Canada's leading creative agencies are redefining the biz



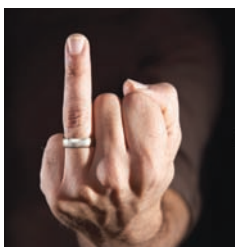
TRIGGER



EXTREME GROUP



SID LEE



KARO



TAXI



DraftFCB

To participate in this supplement, agencies had to meet one or more of the following criteria: 1) it must have been shortlisted for the Agency of the Year competition in the past three years, or 2) placed in the top 20 of Strategy's 2007 Creative Report Card (published in February 2008), or 3) won either the Best of Show at the ACE Awards, Anvil Awards, Lotus Awards, Ice Awards or the Grand Prix Créa in the past two years.

Mad Men, the hit AMC drama set in a Madison Avenue advertising agency in 1960s New York, depicts an industry that's far different than the one that exists today. Apart from the midday scotches and sexist politics, there's also a noticeable absence of focus group research and data analytics. And while today's creative directors are happy to think of themselves as a modern Donald Draper, few still even consider themselves Ad Men. "The term has become too limiting," says Shawn King, VP/CD at Halifax-based Extreme Group. "In a brief, you don't ask what the advertising interests of the client are, because that's what you'll end up creating. You ask what problem they're trying

to solve."

To say that there is a shift away from traditional media is overstating the matter: while most agencies have noticed that television is declining as a proportion of its business, DraftFCB, Karo, Trigger and Extreme Group maintain that most of their clients are still spending a smaller (but growing) fraction of their marketing budgets on online and emerging media. But with agencies taking a more holistic, multidimensional view of brands, has "advertising" become a dirty word? "It has," confirms Bertrand Cesvet, chairman and chief strategist at Montreal's Sid Lee. "As an industry we have to stretch and redefine."

For some agencies, that means

diversifying the skill set of their in-house creatives and breaking down the walls between the different disciplines to come up with effective solutions. Others are investing in new technology. All are addressing the importance of creating a brand (not branded) experience that's consistent across all interactions with the target. "That's where all the interesting ideas are emerging from, asking: where can we take our brand experience? The answer blurs the line of an ad by definition. It's not so much about bought media, but the other things you can do outside of that," says Steve Mykolyn, CD at Toronto's Taxi.

Read on to see how six of Canada's top creative agencies are rising to the challenge.

TRIGGER

HANDS-ON EXECUTION

Big budgets aren't the grease for ambitious creative, as Trigger's latest campaign for long-time client the Calgary Zoo proves. To promote the birth of the zoo's baby Asian elephant, Malti, creative director Patrick Doyle and his team placed miniature versions of bus benches, retail sandwich boards, shopping carts and grocery store conveyor belt bars in high-traffic areas around the city. Adjacent to

full-size originals, the one-third scale minis sweetly emphasized the campaign's message that "Little is cuter." The concept was executed cooperatively by Trigger's creative and design teams, with the pint-sized bus benches being constructed, painted and distributed by the creatives themselves. "We constructed benches and each of us was responsible for one of them — including me," says Doyle. During August, "we'd put them out every day and bring them in every night so they wouldn't get stolen." When the campaign was over, the benches were donated to the zoo to be used throughout their grounds.

Aimed at children and their parents, the guerilla street approach extended the campaign's reach beyond more traditional media vehicles, which featured illustrations of Malti rendered in nostalgic, storybook style. The hands-on involvement of the department served to stretch the zoo's marketing budget. In Calgary's increasingly competitive market, Doyle says Trigger's all-for-one attitude is what sets the agency apart. More and more, he notes, the work is less about ads and more about solution-driven, highly-integrated ideas.

Taking inspiration from its own approach to business, Trigger is helping Alberta's Certified General Accountants lure new recruits by extending its mainstream campaign onto



Left: Child models with great haircuts? Trigger chose to feature the opposite to illustrate its point for Beaners. Right: Calgary Zoo's pint-sized bus bench demonstrates a baby elephant's charm

university campuses with a mini golf tournament that will take place at universities in October. "It takes the campaign to a level where there's a high degree of human interaction," says Doyle, who relocated from Toronto three years ago to join Trigger. "You need to surround the consumer without bothering them. To do that, we try to say something relevant at many different points."

It's a strategy with which Trigger has had repeated success. Working with Community Savings, an Alberta-based credit union that offers profit sharing, Trigger ran with the tagline "Everyone gets a piece of the pie," devising a campaign that includes TV spots and print ads featuring customers holding a generous slice of blueberry pie. The idea quickly permeated Community Savings' entire marketing plan. A Pie Photo contest generated entries from across the province. Members sent in pictures of themselves holding a piece of pie while on vacation. Once

a year, branches serve pie to customers as a show of appreciation. "That's our gold standard for integration, but it's our goal to be that disciplined with every campaign," says Doyle.

To that end, Trigger - which celebrates its fifth anniversary this year - is expanding its web department, raising the company's profile as a fully integrated agency. In this niche, its campaigns evolve from a media-neutral understanding of the consumer. "We keep our noses out of award show books and instead concentrate on what's happening on the political stage, in the environmental movement, demographically..." says Doyle. This approach seems to be working. Trigger continues to garner award show nods for clients such as the Calgary Zoo, Beaners Haircuts for Kids, The Canadian Red Cross and Orchard Park. In fact, Trigger was the 14th most awarded agency in strategy Magazine's Creative Report Card rankings this past year. •



TRIGGER

Larry Bannerman

President

Tel: 403-539-2000

Suite 200 1725 10th Ave. SW

Calgary T3C 0K1

www.ideasthattrigger.com

EXTREME GROUP

KEEPING IT SIMPLE

Don't take the Extreme Group's name too literally. Although the agency made its mark producing edgy campaigns that pushed the social envelope, CEO Paul LeBlanc insists the primary object was never to do something, well, extreme. Rather, it was to find ideas that resonate. So when the agency showed versions of one of its original print campaigns for the Worker's Compensation Board of Nova Scotia to students at a local high school, they ran with the one that stuck. That it featured a severed hand and a bloody eyeball torn from its socket was beside the point. What mattered was the target



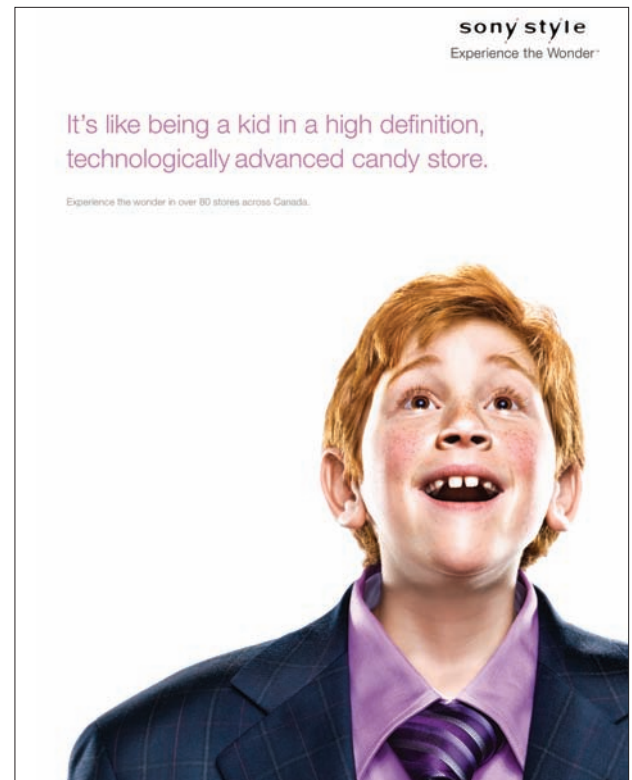
Left: Nail: a lonely nail with an attitude decides to take action. Right: A poster for the launch of Sony's new retail store experience

connected to the message. "We set out to do what works — and that has worked like gangbusters," says LeBlanc. Skip forward to 2008 and it's hard to argue otherwise. A little older, a little wiser and just as cutting-edge, Extreme Group is in growth mode. Last November, the agency opened its second office, this time in downtown Toronto. And, just like Halifax, the twelve-person staff maintains a keep-it-simple, matter-of-fact culture. To guarantee so, each new Toronto hire has to

spend at least week in Halifax. "We take a very matter of fact approach to what we do, and we get a lot of feedback saying not to change," says Shawn King, VP and Creative Director. That translates to sitting down with clients and talking. "It should be that simple," King continues. The first question is always the same: how do you make the brand relevant?

The query changed the entire tone of Destination Halifax's efforts to improve tourism to the city. Instead of convincing travelers that Halifax offered as many amenities and attractions as other destinations, Extreme opted instead to point out the character of its people is what makes Halifax unique. The print-driven campaign paired beguiling images with evocative catchphrases like, "I found myself in a place where people spoke an ancient language, words like 'hello' and 'have a nice day.'"

With the Toronto and Halifax offices working in tandem, Extreme has seen its list of national clients grow. Recent business includes RIM, creator of the wireless Blackberry platform, BDO Dunwoody, Country Style Coffee and Sony Style. The latter is the brand's new concept store, which launched at the end of September. Extreme Group collaborated on the marketing materials and brand consistency, making sure the immersive in-store experience — for example,



how the staff interacts with customers — all sends a single message. "Actions define a brand. So, it was important to make sure the staff were aware of the change, why it was changing and how they played a role. Our relationship with them goes beyond the traditional communications tools.

In a year of firsts for the agency, one was particularly sweet: after four straight years of being a finalist, Extreme Group took home a Bronze Film Lion in the product and service, public health and safety category at the 2008 Cannes festival for its "Nail" spot. Again for the WCB of Nova Scotia (as well as the Workplace Health, Safety and Compensation Commission of Newfoundland and Labrador and the WCB of PEI), the spot takes an ignored nail jutting out from a surface and infuses it with human

traits to deliver an emotional message about taking action. Unlike the agency's earlier work for the WCB, however, it leaves the consequences to the viewer's imagination. But that doesn't mean the agency has gone soft. "It's easy to do something that will get approved" says King, "but everybody here knows our interest lies in doing something people will notice. That's the agenda. Plus, better work gets better results. It's that simple." •

EXTREME GROUP

Paul LeBlanc

CEO

Shawn King

VP, Creative Director

Tel: 416-607-6665

219 Dufferin St.,

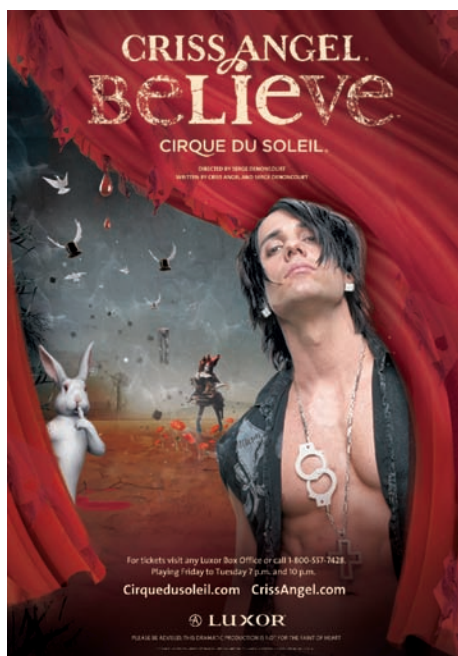
Toronto M6K 1Y9

www.extremegroup.com

SID LEE

CREATING WORD OF MOUTH

Sid Lee has people talking. Yes, tongues wagged when the Montreal-based shop opened its second office in Amsterdam instead of Toronto, which seemed the more obvious choice. Yes, IMs were fast and



Left: Sid Lee created the new official branding and launch campaign of Criss Angel's new show in Las Vegas - BeLIEve. Right: adidas Atelier in New York City featuring the Trefoil wall - The innovative idea behind these stores is to offer a one-of-a-kind retail space where creativity and individuality reign, giving shoppers a place to celebrate originality in its truest sense.

furious when the agency became adidas Original's global AOR, luring the lucrative global client away from 180 Amsterdam. They also have a highly integrated "one-floor" creative team. But

SID LEE

Bertrand Cesvet

Chairman and Chief Strategist

Tel: 514-282-2200

75 Queen, Suite 1400,

Montreal, H3C 2N6

www.sidlee.com

that's not what's generating buzz. Nope, it's the intense consumer experience Sid Lee seeks to create for its clients' brands that has the paying classes chattering.

Sid Lee's chairman and chief strategist Bertrand Cesvet has given word of mouth a lot of thought. That it's a powerful marketing tool is evidenced by the number of people concerned with how to make it spread. But Cesvet, creative director Tony Babinski and strategist Eric Alper have gone back one step further to consider what causes people to talk about stuff in the first place. Their findings are revealed in their recent book, *Conversational Capital: How to Create Stuff People Love to Talk About*, and have had a profound effect on Sid Lee's structure and how it approaches creative.

Here's the Coles Notes version: when people meet, more often than not, they talk about the things they consume — their last vacation, where they go for dinner, where they shop, etc. Cesvet calls this *Conversational Capital* because consumers are accumulating consumption related stories as conversational assets to be used, primarily as identity markers, when interacting with others. After studying word-of-mouth success stories like Cirque du Soleil, IKEA, and many others, Cesvet and his team discovered that consumers actually love to talk about consumption experiences that are most intense and meaningful to them. These products are usually more experiential, have better backstories and are better



designed. The book offers a framework to improve the design of product and services to maximize word-of-mouth. It teaches the readers how to manipulate eight experience amplifiers that they label as myths, icons, rituals, exclusive product offering, relevant sensory oddity, tribalism, endorsement and continuity. "Products and services are designed with consumer satisfaction in mind," says Cesvet. "Companies do research and then deliver what their consumer likes. If you do that you might have a satisfied customer, but you don't have a very strong story."

"Companies then turn to their ad agencies to create compelling messages to promote their perfectly satisfying products and services. But, unfortunately, not all marketing communication initiatives truly strike a chord with their target consumers," says Cesvet. "What we end up with is what I call the low intensity, high frequency

communication paradigm: we use frequency of exposure to make up for the fact that what we say lacks in consumer resonance. Instead, I suggest corporations and ad agencies work creatively together not only to do great ads, but to develop more meaningful and intense consumer experiences."

Enter the aforementioned multi-disciplinary creative teams. It was this intellectual path that led Sid Lee to become one of the first agencies in Canada to bring onto its team people skilled in fields such as retail, industrial, and urban design. In addition, the agency estimates close to 50% of its business comes from its international client base, which includes MGM Mirage in the U.S. "It's hard to be inspired sitting behind a desk," says Cesvet. "Most of my time is spent meeting people around the world, putting them together to work and convincing them we can change things together." You heard it here first. •

KARO

BRAND-FORWARD STRATEGY

In addition to the typical triple threat offered by most creative agencies – print design, interactive and advertising – Karo brings a strategic fourth: environmental design. It's a logical development given the growing emphasis on brand experiences and what a comprehensive brand strategy should encompass. "A brand can make as many promises as it wants, but if it's not delivering throughout the customer experience, it simply doesn't work," says President and CEO Chris Bedford. So

1980s to focus on brand strategy and customer experiences. It's currently applying that extensive experience to strengthening the brand profile of ATB Financial, an Edmonton-based financial institution that originally approached Karo to do its ad work. That mandate quickly expanded to include web-based tools and, most significantly, a complete rethinking of its retail spaces. "We looked at their built environment not just aesthetically, but from the customer and employee standpoint," says Bedford.



Left: Deeley Harley-Davidson Exhibit increases dealership traffic by 800%. Right: Homefront outdoor campaign draws attention to spousal abuse

while there are the usual writers, designers, web developers and brand strategists huddled around Karo's creative table, there is additional expertise typically not found including fashion designers, architects, industrial designers, lighting specialists, MBAs and social science specialists all weighing in to devise innovative solutions for Karo's clients.

Innovation is built into Karo's DNA, having started in Vancouver as a graphic design firm in 1971 and evolving in the

"If you're trying to attract and retain both employees and customers in a competitive marketplace you have to look at how you're supporting and holding onto them. You also have to understand that employee behaviour is an enormous part of a customers' brand experience. The design of the workspace is critical in influencing the right brand behaviours to deliver on the promise of the brand." Several prototype spaces are scheduled to roll out in the coming months



including one at Calgary's SAIT Polytechnic aimed at the campus marketplace, where ATB's retail space resembles a student resource center more than a financial branch. A communal study space, speed wall for quick transactions and digital merchandising, along with a very relaxed and customer-focused environment, make this more than just a place to get help with your financial matters. ATB was one of several institutions pitching for the retail space and its user-focused concept resonated strongly with the selection team at SAIT.

Similarly, when Karo designed the 10,000-square-foot Deeley Motorcycle Exhibition that connected to the Deeley Harley-Davidson dealership in Vancouver, the approach was to create an experience that fueled the legendary status of the Harley brand while making the Harley experience a more positive and influential one. Karo's solution delivered, driving an 800% increase in visitors to the dealership.

Other accounts represented by Karo have met with similar success. Notably, it's out-of-home and TV work for the Calgary Stampede, which has scooped up numerous awards including Graphis Gold, while

their TV campaign for Alberta Securities Commission earned best of show at the Anvil Awards. Karo is busy integrating critical business thinking to their work to ensure that its solutions deliver resounding success for their clients. Recently, Bedford and colleague Anson Lee published a White Paper that examined the relevance of service design as a critical discipline within the global experience economy, using Karo's work with Vancouver's Open Road Auto Group as an example. Today's consumer is far more savvy and critical of brands, demanding that companies deliver on their promises," says Bedford. Understanding what that takes represents a truly unique capability; one that Karo with its innovative approach to brand strategy and ability to execute on all customer touch-points is clearly delivering on. •

KARO

Chris Bedford

President and CEO

Tel: 403-266-4094

1817 10th Ave. SW

Calgary T3C 0K2

www.karo.com

TAXI

INVESTING IN CHANGE



When Toronto Life magazine flagged TAXI 2's Koodo Mobile ads as the most annoying campaign since Ricola's bellowing mountaineers, VP and executive creative director Steve Mykolyn saw it as a sign of success. "We deliberately developed a campaign to appeal to a very specific mindset. We fully expected people outside our target wouldn't get it," he says.

Left: TAXI helps Aviva Canada with its mission to change the insurance business. Right: Koodo Mobile's integrated launch campaign included live performance, in locations already dominated by the brand, such as this one at the Bloor Subway station in Toronto

To launch the brand in March, TAXI 2 bucked the trend in the telecom category of emphasizing lifestyle and feature-bloated phones – think teens texting in lingo on the latest-model handsets – and instead highlighted Koodo's

value-based service. Targeting the Gen Y set – the demographic most interested in a high-value and flexible offering – the concept plays on the retro appeal of the 80's fitness craze with "Koodo-cisers" who encourage consumers to trim their fatty mobility fees. Executed in dazzling neon colours, the campaign was impossible to ignore. "It went against everything on the landscape, so it was fresh but familiar at the same time," says Mykolyn. For competitive reasons, Koodo can't quantify the success of the launch, but ask a friend – fat-free mobility is sweeping the nation.

By sticking to its credo "Doubt the conventional. Create the exceptional," TAXI has been breaking through the media noise for over 15 years, generating buzz along the way. The client roster is a veritable who's who of Canadian companies – TELUS, WestJet, Reitmans, McCain, Bombardier and the Dairy Farmers of Canada. Coming up this fall, Canadian Tire will

introduce the successor to the "aisles signs" and launch a brand-new campaign.

In addition to scooping up a slew of awards for its work (it was the most awarded Canadian agency at Cannes this year), TAXI has been recognized as one of Canada's 50 Best Managed Companies for five years running, an accolade that's reflected in its homegrown talent. Although TAXI has experienced significant expansion, the majority of creative directors across the network started out in the original Toronto or Montreal offices and developed their skills as they rose through the

called TAXI Labs, where new technologies are developed and shared. It's something you're more likely to see at a new media company, but that has served the agency well. "We've done several interfaces for clients that use brand new technology and ideas right off the R&D site," says Mykolyn. "It's all part of staying ahead or at least keeping up with what's going on out there."

Mykolyn maintains it's initiatives like these that make things exciting. Rather than dividing its staff by disciplines, TAXI opted for a single creative department and often pairs people with completely



ranks. The result is a consistent and high standard of creative. And that same familiarity allows the offices to work closely and collaboratively; sometimes chipping in to do different elements of a single campaign. "It's seamless," says Mykolyn.

To ensure the family stays tight-knit – and ahead of the Joneses – TAXI introduced IDEA, a travelling road show, of sorts, that goes from office to office sharing case studies of trends as well as campaigns by TAXI and other agencies around the globe. The company also invested in an internal research and development website,

different core skills to tackle a problem. Mashing things up in this way circles back to the agency's mantra that standout creative results from never getting complacent. "There's a lot of focus on new media now, especially electronic or digital media, because those are things that not many people have experienced, so they seem very new. But doing something fresh goes far beyond looking at a media type. It means you've done something that smashes expectations and will probably redefine a category. And it may annoy some people along the way. •

TAXI

Rob Guenette

CEO TAXI, North America

Tel: 416-979-4221

495 Wellington St. W., Suite 102

Toronto M5V 1E9

www.taxi.ca

DraftFCB

RETURN ON IDEAS

The corporate roots of DraftFCB Toronto reach back to the 19th century and are marked by industry milestones from the get-go, including the work of Albert Lasker – considered by many to be the Father of Modern Advertising – and the distinction of being the first major agency to go public. But chief creative officer Robin Heisey and COO John Boniface are all about the future, though



Left: DraftFCB's work for WSIB has become one of the most-viewed Canadian campaigns ever. Right: Work for WWF has achieved international recognition and helped establish the agency's reputation in sustainability

they see the agency's illustrious background in mass, DM and CRM as critical assets to a future in which online and emerging media are becoming increasingly important. "The way consumers engage and interact with brands online has a lot in common with DM and CRM, as it's typically a one-to-one experience," says Boniface.

The agency is owned by Interpublic Group of Companies (IPG), which merged Draft and FCB in 2006. In addition to

focusing on the 'what' aspect of a brand's message, it devotes a mounting effort to the 'how' and 'when' element of connecting with consumers. Given the recent surge of users engaged with online, mobile and emerging technologies, generating a connection between brands and consumers on a two- or even three-way level is paramount to DraftFCB's business strategy, which it cleverly dubs Return on Ideas. The agency invested to build an in-house interactive and digital department in 2002. Tellingly, the discipline has grown from two to 50 people and now represents about 20 percent of the company's billings and revenue. "Allowing customers or consumers to interact with a brand gives them the information and the access to determine what equity the brand has – it really is them who determines how powerful and meaningful it is," says Boniface. "The more they can experience it in personal ways, we believe the better it is."

Proof is in the payoff for clients such as the Ontario Workplace Safety & Insurance Board, for which DraftFCB created a series of powerful and award-winning TV spots depicting on-the-job "accidents." Done with pitch-perfect shock value, they demonstrate that most harmful workplace incidents can be prevented. The accompanying website, preventit.ca, lets visitors generate content,



learn, win, get involved, share, download safety information, upload their own experiences and more. An online day of mourning offered an immersive memorial for people killed or injured on the job, and let visitors virtually light a candle for victims. And the Return on Ideas? The spots have attracted upwards of two million views on YouTube, making it one of the most viewed Canadian ad campaigns. And time lost to workplace-related injuries has declined 24 per cent over the last four years.

The approach is garnering the agency more traditional accolades too. DraftFCB's TV spots and billboards for the World Wildlife Fund Canada earned gold at Canada's Marketing Awards, The Bessies and the Media Innovation Awards. In the spring, the agency added to the campaign by creating the first carbon-neutral TV spot. Made entirely from 24 recycled clips, it involved 48 separate legal clearances and an audit by an environmental engineer, who calculated the carbon emissions of the entire work flow process, which were balanced through the purchase of carbon offsets. The spot was shortlisted at

Cannes and leads by example, demonstrating how imagination can save the planet.

A glance at DraftFCB's client list reveals that the shop is carving out a timely green space for itself. Although part of a global agency network, 80 per cent of the Toronto office's business is Canadian clients pitched and won here. In addition to the WWF, the agency has generated creative for TD Canada Trust's Friends of the Environment program and HBC's Global Mind sustainability platform, and recently won a significant assignment from Smart Car. "Environmental responsibility is very important on a personal level to a lot of people within the agency, which brings passion," says Heisey. Which is the other essential factor for delivering return on ideas. •

DraftFCB

Robin Heisey

Chief Creative Officer

John Boniface

Chief Operating Officer

Tel: 416-483-3600

245 Eglinton Ave. E. Suite 300,

Toronto M4P 3C2

www.draftfcb.com

THAT'S BRANDED ENTERTAINMENT

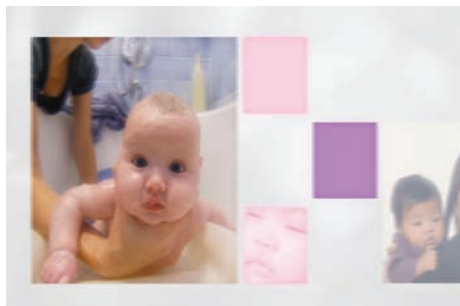
BY GARINÉ TCHOLAKIAN

It ain't your dad's advertising. In an age of TiVos, PVRs, time-shifting IPTV and interactive VOD, the battle to keep viewers hooked during that 30-second ad break is no longer about buying consumer attention, but earning it. One way is to meld brand DNA into storylines – an effort that has often been a trivial pursuit as brands fall flat playing producer and starlet. It has, nonetheless, given way to more realistic content plans that marry the best of branded entertainment deals with online potential. “The Internet has changed a lot of things,” says Jeff Spriet, founder of Chokolat, one of Canada's first branded entertainment companies. “We have to start accepting how people are consuming media and find a way to get our message to them in the new reality.”

More nomadic than ever before, brands are leveraging mass media deals to tease consumers into embracing content primarily driven by the web, where richer, more immersive experiences improve affinity. After all, the more time they can get the consumer to spend in their world, the better the ROI.

Online, Canadian brands' “entertainment Q” may lag behind some global efforts, but more are in the game, and offline/online programs with more entertainment value are emerging.

Are advertisers in Canada getting the mix right? We think so. Whether as a fun component of a larger multi-platform campaign or by leveraging TV integration deals, some Canadian marketers are “playing producer” and claiming critical success. Not convinced? Read on.



JOHNSON'S NEW SOAPS

Canwest's women's lifestyle channel, Slice, is launching the fourth season of its popular series *The Mom Show* this month – this time with Johnson's Baby on board.

The partnership has the century-old brand looking beyond the traditional media buy in a deal that gives Johnson's year-round television exposure, reportedly more than doubling their 2007 level of TV-based advertising.

The brand's move is part of a larger strategic plan, an integrated multi-platform campaign that includes digital media, content syndication, presentation of a live television event and even custom commercial production featuring TV

personalities – a first for Johnson's Baby in Canada. And *The Mom Show* was seen as the bull's-eye for providing Johnson's with key metrics during various phases of the campaign.

“We chose to partner with Canwest because *The Mom Show* covers so many topics that give information and education to new moms, who are our core consumers,” says Nancy Murphy, senior brand manager at Johnson's. “It wasn't just a traditional media buy; they had a great catalogue of shows that we wanted to associate the brand with. *The Mom Show* specifically was where we really beefed up our partnership. There was a really nice fit with what we stand for as a brand and what *The Mom Show* offers to viewers. The show's frankness reflects the way we talk to consumers; they do it in a fun and engaging way and offer relevant information that moms are looking for. We try to do the same, not just through

We chose to partner with Canwest because ***The Mom Show*** covers so many topics that give information and education to new moms, who are our core consumers

the products we offer but with education initiatives as well, so there was a fit from an information perspective."

Johnson's Baby also provided special content segments that will be woven into new episodes of *The Mom Show*. Johnson's *Baby Diaries* – 18 new two- to four-minute vignettes – are expected to become a regular segment of the show (in about 25% of its episodes). The vignettes focus on moms and tots at various stages – pregnancy, birth or motherhood – with Johnson's products integrated into the storyline. "It's not a hard push brand message; it truly is education that can help moms to better prepare," explains Murphy. "There's a lot more than what you should have in your hospital bag."

"We worked with Johnson's to determine what the content would be," says Anna Wells, national account executive, Canwest sales, marketing ventures. "Johnson's gave us information about the really important things that have come through in their research – the questions that they received regularly from new moms – so we guided one another."



Johnson's Baby even partnered with *The Mom Show* producers to determine the shoot location of its live-to-air kick-off show, which will appear on Slice this fall. "We picked Calgary because there's a mini baby boom happening there right now, and the West is an important market to us," says Murphy. "We thought it made sense to get out of the traditional Ontario focus, so we influenced that spot location."

"As marketers we don't get the chance to produce commercials all the time," says Murphy. "This was a very different level of production for us. We're extremely satisfied that it's allowed us to better engage with consumers and really partner on a local level to bring that Johnson's message to Canadian moms."

As part of the deal, Canwest also plans to repurpose some 100 webisode segments from content in previous seasons of *The Mom Show*, and embed them in babycentre.ca, Johnson's proprietary site.

The brand will continue to sponsor other shows looped into Slice's heavily watched midday timeslot beginning this fall, which includes *Birth Stories* and *Birth Days* as well as *Maternity Ward*, *Baby Squad*, *John and Kate Plus 8*, *Desperate Midwives*, *Doctor in the House* and *House of Babies* on the Discovery Health Channel.

The Johnson's Baby block of programs airs weekdays between 2 p.m. and 4 p.m. on Slice.

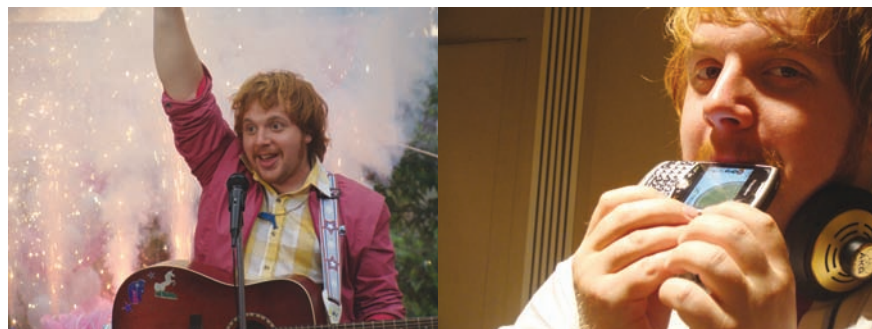
www.babycentre.ca

TELUS MOBILITY CRASHES IDOL

Canadian *Idol* fans may have noticed something a little different on the show this past summer. Every Monday night, prior to the show's second commercial pod, the latest "episode" in a Telus-sponsored series featuring Ron Ronn unspools, chronicling the efforts of a lovable loser who failed his *Idol* audition but nonetheless intends to pursue his music career against all odds.

The quirky character, who uses the Telus smartphone to manage his budding career, was created by Taxi for Telus Mobility to redefine the smartphone experience among Telus' younger target group, which might otherwise be intimidated by its applications.

"Ron Ronn has a likeable quality you often find in an underdog," explains Rose Sauquillo, creative director, Taxi Toronto. "He has the passion to be a big music star but is oblivious to the fact that his vocal talent falls a bit short. Characters like him are easy to love, since people tend to have a train



Telus adisodes (above) hooked *Idol* fans up with online fun while parlaying smartphone intel

wreck mentality." The strategy behind this kind of creative also results in one important takeaway: If Ron Ronn can use a smartphone, anyone can.

"There were so many directions Taxi could have taken this brief," says Sauquillo. "But it made sense to embrace the *Canadian Idol* property and do something *Idol* fans could identify with. What's more relevant than a character who fails his audition but is still determined to make it despite what the judges say?"

"We knew that there was an opportunity to do something a little bit different," says Tammy Scott, VP marketing communications, Telus. "You have to push yourself to do innovative things, and in our case in particular because products and services are getting more complex. Maybe a 30-second commercial isn't enough to show people just how much they can enhance their lives."

Unlike the 30-second commercial approach (which gets repetitive in an appointment viewing environment), a series of 10 30-second episodes lends itself to a broader message, and keeps viewers engaged in the evolution of the story. "We were able to demonstrate much more product functionality

than we would with just one traditional 30-second ad," explains Scott. "We're showing 10 different things you can do with your smartphone; with a 30-second ad you could only [show] one."

Indeed, as the dramedy unravels with Ron Ronn and his best friend and manager Mueller getting more determined to land the ultimate gig, each



episode gave viewers opportunities to witness how smartphone technology and services could enhance his budding career, whether it's taking pictures and posting them on Facebook or using the Telus navigation feature. "It was really about putting our products and services in real-life scenarios and showing people how they can enhance their lives," says Sauquillo. To further bring the character to life, Ron Ronn also made an appearance on the show's seventh episode.

"We had a lot to say about what smartphones can do which requires the attention of our

By echoing *Idol* content, the Ron Ronn episodes offered a virtually seamless experience between the show and the ad, and each offline 30-second segment closed with a prominent URL, signalling a bigger experience waiting for fans online. The fun, interactive site-world, where “Ronaholics” could “checkit, checkit” and hear him “kick it double-R style,” developed Ron Ronn’s character beyond the segments. It also helped to create deeper ties with consumers, while at the same time familiarizing them with Telus smartphone applications.

"The viral component was something we were hoping would help build momentum around the campaign, and that's in fact the case," says Scott. "People are emailing friends about it and setting up to be a fan on Facebook."



32 STRATEGY October 2008

First, there were BMW Films, the high-production-value, riveting viral mini-flicks. And then, not so much ground-breaking material. But this summer, the 2009 Subaru Forester took a sharp turn into some mighty racy marketing.

With its flagship brand in decline over the past five years, Subaru needed to tap into a larger, more mainstream market looking to buy Japanese brands. That meant positioning itself against biggies like Toyota, Honda and Mazda in a highly competitive category. It also needed to convince consumers who knew very little about the brand to consider buying one for the very first time. So with the 2009 model redesign serving as the launching pad, the Forester franchise focused on attracting a new, younger demo looking at trading in their youthful car for a larger vehicle.

"Consumers still want to feel good about the practical side of a small SUV purchase, but with more fun attached," says Cathy Kim, director of production for Subaru's AOR, Tribal DDB Toronto. "We wanted to do this in the biggest way possible. We realized that by playing to this inherent need, we could carve out



Subaru's mass media campaign lured sumo lovers online, where they got to know the Forester – and world champion sumo wrestler Byambajav Ulanbayar – intimately.

a definitive position in consumers' minds. Research told us we still needed to play up Subaru's Japanese roots, which put us firmly in the competitive set with the CRV and RAV4."

So DDB came up with an integrated campaign, launched on television with the memorable sexy sumo car

We wanted to do this in the biggest way possible. We realized that by playing to this inherent need, we could carve out a definitive position in consumers' minds



wash scene. The 60-second spot garnered widespread coverage and became the most talked-about automotive viral video in the world over a week, with over a half a million YouTube views. Magazine and newspaper ads followed featuring Subaru's sumos in a series of sexy poses mirroring classic pin-

up images. The sexy sumo was even placed in various Xbox 360 games with virtual out-of-home billboards. At dealerships, consumers were greeted with even more sexy-sumo imagery, including life-sized cutouts, some of which were subsequently stolen. For radio, the sexy theme was addressed differently, with a sultry, Barry White-type voice interjecting during the announcer's product description, repeatedly mentioning how the specific features make him feel like "makin' love."



All of this activity directed potential customers to sexysubaru.ca, where they were greeted by the "2009 Subaru Forester Sexy Photo Shoot." Their challenge: to capture a sexy sumo wrestler posing with the new vehicle while learning all about its new features.

"We wanted our site to act like a game but feel more like an experience," says Kim. After coming up with the concept for the site, Tribal engaged Ottawa-based Fuel Films, known for Fox work like *Stewie Live*.

Much like an interactive game, users are briefed about the shoot at the site, and invited to select an area of the Forester on which to get started (familiarizing themselves, in the process, with the Forester's new features). Once the vehicle feature is selected, the model – world sumo wrestling champion Byambajav Ulanbayar – walks into the light, and the shoot begins.

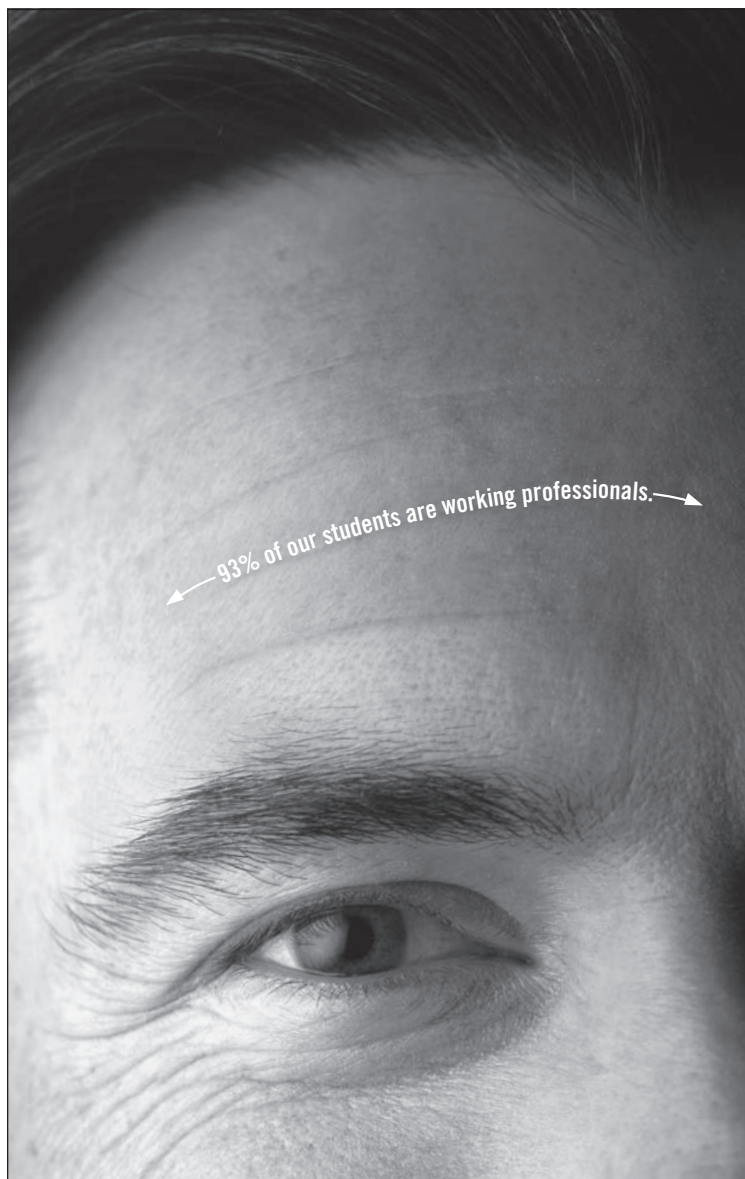
As Ulanbayar flashes his many humorous "sexy" poses in, on and around a 2009 Forester, users can position the camera as they wish and



snap as many photos as they like, giving them full control over the shoot. There's even a light board to review and digitally alter photos to create unique works of art which can be posted for other visitors to see, or to submit for a shot at a prize package including a Canon Digital SLR, a Macbook Air and a copy of Photoshop CS3.

The result? Record-breaking Forester sales in May, June and July (more than doubling previous years' numbers). Dealer traffic during the campaign was up over 15%, and web traffic more than doubled. Subaru's share of the small Japanese SUV segment grew five points to 12%, and overall Subaru brand sales grew by over 23%.

"The traditional 30-second TV spot is in trouble," says Warren Tomlin, CCO at Fuel. "While Subaru certainly did a 30-second spot for the Subaru, we can create a 600-second spot and have a consumer interact for 10 minutes on the Web. It's a more engaging way of interacting with the brand." ■ Sexysubaru.ca



An education with Royal Roads extends beyond the classroom, beyond pure academics. With over 93% of our students being working professionals, we ensure our programs have real-world applicability. Through the combination of online learning, a collaborative cohort-based learning model, and short, on-campus residencies, we create an environment that helps our students achieve both the balance they require and the experience they deserve. Our flexible assessment policy involves a comprehensive assessment of students' professional and life achievements as well as academic credentials. In all aspects of your education, we are dedicated to supporting the needs of the working professional.

► **That's why you belong here, at Royal Roads.**

For information on our programs,
visit royalroads.ca or call 1-877-778-6227.

SABRINA LAROSA: ACCOUNT MANAGER MEDIAEDGE:GIA

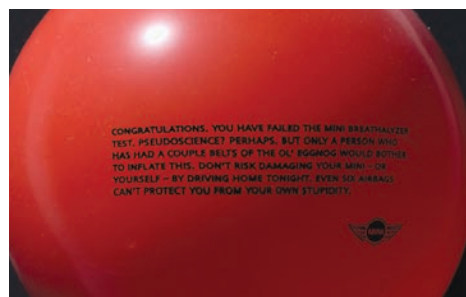
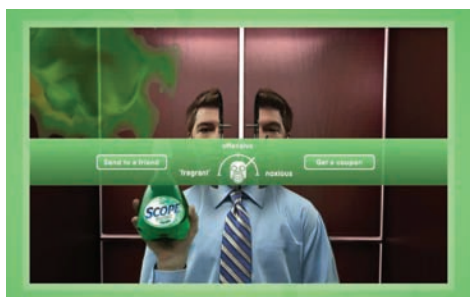
"I want media partners who know how to leverage good ideas into great programs. Media partners who know what collaboration really means and who are willing to do the work that pushes the boundaries to help us meet our goals." See the innovative way Sabrina and The Globe's Sales Team created results for the Ontario Tourism Marketing Partnership Corporation at GLOBELINK.CA/OTMPC

NEWSPAPER • MAGAZINES • DIGITAL • EXPERIENTIAL

THE GLOBE AND MAIL ♦

ESSENTIAL FOR ADVERTISERS

brands OF THE YEAR



Strategy's annual Brands of the Year process begins with a search for companies that have spent the past few years building strong and unique identities for their brands, using business savvy, a clear vision and imaginative marketing. We then come up with a long list of candidates and ask industry experts for their input.

This year our winners are Telus, Mini, Cineplex and Procter & Gamble. They all stand out in their sectors for devising ingenious and entertaining ways to reach their audiences, and have been rewarded by strong consumer response. But our overall winner just has to be P&G, which has achieved a major shift in its consumer messaging, incorporating a new emotional resonance into its previously rational approach to marketing. It turns out that an awful lot can be done with a smile...

Clockwise from top left: Standout efforts from P&G, Cineplex, Mini and Telus helped these brands establish unique identities and connect with consumers

P&G's innovation with a smile

BY CAREY TOANE

To say it's been a great year for Procter & Gamble would be an understatement. The consumer packaged goods giant bathed in the spotlight at Cannes in June, where it was named Advertiser of the Year largely for its move to more emotionally charged, entertaining advertising. From the Crest campaign by Saatchi & Saatchi New York, in which children are dazzled by the smile of the CAT operator about to level their playground, to the Tide to Go "Talking Stain," P&G has integrated its trademark product innovation with new, more human marketing communications.

"We need to make all of our communication more interesting if we want to break through," says Toronto-based P&G Canada president and

**GONE ARE THE
DAYS OF THE
SIDE-BY-SIDE
TECHNICAL
COMPARISON WITH THE
BLUE WATER ON THE
DIAPER**

de facto head of marketing Tim Penner. "Every day it seems more difficult to reach our consumers and connect with them in a meaningful way. That's partly because they spread their viewing across more media, and they've got

more messages bombarding them, so we've really got to try harder. So we've tried to make our communication more interesting, and have a bit of fun with it."

In Canada, this shift has been embraced by the entire organization, from senior management to assistant brand managers. Managing 54 brands in Canada from Always to Zest, the 100-strong marketing team has been recognized for efforts from the best-in-class

beauty execution *Rouge*, a twice-yearly small-format mag going into more households than any other beauty mag in the country, to the Pantene *Canadian Idol* partnership with CTV, which just wrapped its third consecutive season and gets more robust each year, encompassing online, TV and product integration.

And while the Crest "Bulldozer" spot may never air north of the border, made-for-Canada creative is also upping the emotional ante: earlier this year Crest partnered with Oral-B and Dentistry Canada Fund to establish a research and humanitarian fund as part of Oral Care Health Month. The initiative is now being adopted in other regions.

Arms-length industry observers have been impressed with P&G's ability to introduce emotionally resonant messaging while maintaining their historical position of technical prowess. "Gone are the days of the side-by-side technical comparison with the blue water on the diaper," says Jill Nykoliati, president of Toronto agency Juniper Park, who spent 10 years at Kraft before moving to the agency side. "They perfected that, and it worked at an intellectual level. But now they've challenged themselves to be emotionally engaging as well."

Award show accolades aside, this change has been answered by a strong sales performance. The global company reported a 33% increase in net income in Q4 to \$3.02 billion worldwide; net sales rose 10% in the same period and 9% for the fiscal year; and in the same period, Canada

recorded the highest percentage growth of all markets.

"We are growing market share in almost every category in which we do business," says Rob Linden, category brand manager, corporate marketing, scale and innovation, P&G Beauty Care. "We have 24 brands with sales of over \$1 billion globally – and in Canada, many of those same brands are leaders in their respective categories."

Penner attributes this growth to innovation. "Be it product innovation or marketing innovation, P&G is designed to keep striving to find new, better ways of doing business," he says, adding that this culture is not limited to the marketing function. "We want innovative sales programs from our sales people, innovative logistics programs from our logistics people, work process innovation from everybody. We can't be formulaic."

Success stories in Canada include the recent launch of Tide Coldwater and the compacting of liquid laundry detergents to appeal to energy- and waste-conscious consumers. Gain Detergent has found a niche in a market that was underdeveloped compared to the U.S. a few years ago. And new products such as Gillette shampoo and conditioner and Tide with Dawn StainScrubbers are busting down brand and category silos to make the most of brand equity.

"It's game-changing stuff," says Nykoliati. "You saw it with the Swiffer: we could make a better cleaner or we could change the mop and own the mop – and you think, 'Oh, good point.' If a company as established as they are can



Crest's "Bulldozer" won big at Cannes



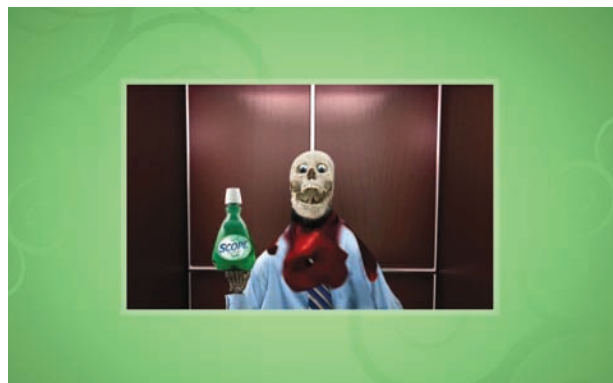
Above and right: P&G's new marcom direction incorporates emotional connection and an increased investment in digital efforts

be game-changing, it's a good example to be following."

With its unique market dynamics, Canada often serves as a testing ground for these innovations. "We use Canada to test not only new products, but also new ways to reach consumers," says Linden, pointing to a recent test of Pantene Midnight Expressions within the Asian demographic.

P&G works with ad agencies on executions from in-store to grassroots, and from DTC promotion to content integration – including the local offices of global agency partners like Leo Burnett and Saatchi & Saatchi. While marcoms in Canada integrate work from brand teams around the world, work done by many local partners has also been picked up internationally. "We are constantly cross-pollinating ideas across geographies," explains Linden. "This enables us to take ideas that are successful in one region and quickly roll them out to another."

In terms of media innovation, P&G Canada has announced a shift of up to 20% of its media budget to digital. An early example of this was Scope's Testyourbreath.ca, which reached out to a young male demographic this summer. Other brands playing in the digital space include Herbal Essences – even femcare is getting in on the fun.



"They're willing to take risks in doing work that's pretty out there," says Dentsu CD interactive Michael Gramlow, who created the Scope site. "It was a departure in terms of how they showcase the product and the whole problem-solution. It was looked at as a test, so it was important that we gather as much data as we could so they could share that internally and make future decisions based on that – which is how they tend to do traditional work as well."

At Kraft four years ago, Nykoliation watched as P&G planted seeds in the digital space, stretching the category's old protective paradigm by sharing proprietary information with consumers at an early stage. The aim was to engage them with the brand by taking their feedback to heart. "They've turned digital into a development tool, which is impressive," she says. "It took courage and foresight to do that."

Another important element of the strategy comes later in the process: using online communities for word of mouth and influencer outreach. "As

the Internet gains importance as a one-stop shop for information, bloggers play a key part in helping consumers navigate the sea of content," says Linden. "They have been excellent partners in our brand outreaches, providing honest opinions to their readership."

P&G's secret to success seems to be in walking this fine line between experimentation and measurement – the emotional balanced with the rational. "No one at P&G let the effectiveness slide just because they wanted it to be a strong performer at Cannes," says Nykoliation. "They've dug deep to find the universal human truth. They used to leave you with 'Yep, you're technically superior,' and now they leave you with, 'You know what? Whiter teeth are about confidence, and how you can do anything with a smile.' They give you things to think about, and when you go into that emotional space, that's what happens."

To lead into the new paradigm, Penner not only sets goals to inspire staff, but backs them up with test-and-learn budgets to make experimentation possible. "This whole area of marketing communications is shifting so quickly, you need people who are pushing the envelope," he says. "What's scary today will be commonplace in six months, so you'd better be at the leading edge."



Maximizing the Mini

BY MARY DICKIE



Please don't call the Mini a "cute" car. This is not the mod retro British import driven by Austin Powers. It's actually a high-performance automobile with macho tendencies and an irreverent, non-conformist, rugged outlaw kind of attitude.

It may seem counter-intuitive, but that's the way Mini's

**WE FOCUSED
ON CREATING A
PERSONALITY FOR THE
VEHICLE, GIVING IT
THE TOOLS IT NEEDED
TO STAND ALONE AS A
BRAND AND A CAR**

marketing team positioned the frankly adorable little car when the Whitby, Ont.-based automaker, a division of BMW Canada, introduced it to the Canadian market in 2002. And the strategy has proven to be a success. In August,

Mini – whose models also include the Mini Cooper and the Clubman – enjoyed its fifth consecutive month of best-ever monthly results, with sales up 71% over August 2007, while year-to-date sales are up 33% over the same period last year.

The team's efforts to drive consumers to the mini.ca website have paid off as well. Traffic in July was up 40% over last year, and year-to-date traffic was up an impressive 49%, to nearly half a million visits.

Mini and its Toronto-based AOR, Taxi 2, have accomplished that feat of brand positioning by targeting a young, male, urban demographic and landing a bullseye with a series of eye-catching, rambunctious online and OOH campaigns that have racked up awards including Cassies, OBIEs, Clios, Digital Marketing and Cannes Lions since the 2002 launch.

"We started with a teaser campaign introducing some of the brand attributes of Mini, which are performance, fun, mischievous and really attitude-based," explains brand communications manager Marc Belcourt, who heads a marketing team of three people at Mini Canada. "We also decided to launch the first 500 cars online, with an opportunity to have a 'launch edition' vehicle. There were questions

actual speed traps, videos mounted above urinals that advise viewers where to stand and a microsite called "Turbovision" which hosted a series of 3D vignettes showcasing the car's high-performance features.

"We had seen other examples in the auto industry that didn't focus on the male demo, and the result is that confident females and males then don't buy cars that have become 'chick cars,' if you will," says Belcourt. "That led to some risky communication messaging. We focused on creating a personality for the vehicle, giving it the tools it needed to stand alone as a brand and a car."

Before long, however, the Mini excitement had begun to spread across other demos. "Some of the early adopters



to answer, and people were screened to ensure a positive male-to-female ownership ratio. And we had manual transmission only available for the first year, which helped increase the male adoption."

Executions targeting the young male would-be outlaw included billboards reading "Cops hide here" placed over

were a bit more mature than our desired target group," says Belcourt, "and we realized that Mini was really a state of mind as opposed to a specific age. So we then focused on the psychographic profile of our ideal consumer as opposed to the age demo."

"It's more an attitude, mischievous and fun," agrees



Mini campaigns (opposite, above, right) hit fuel efficiency and performance buttons while maintaining bad-boy attitude

Taxi 2 CD Lance Martin, who has worked with Mini since 2002. "It's the mindset of someone who wants a great, well-designed car and is not just looking for a small car because that's all they can afford. We've found that positioning has attracted people who want a performance car, and they can be female as well. And with a site like Turbovision, we can feed them information without them knowing, in a sense. They're watching this little bit, and all of a sudden they know all about the features."

Ken Wong, a professor of marketing at Queen's School of Business and an automotive industry observer, is impressed by the Mini team's audacity. "It would have been easy for them to go retro under the guise of building on the Mini's history,"

he says. "They had the courage to take the product upmarket, to improve the physical product and to adopt creative that made it relevant to today's buyer."



Last year, at the bequest of the global brand management division, Mini Canada and Taxi 2 developed "Minimalism," an online campaign that embraced fuel-efficient attributes into the Mini attitude by allowing visitors to actually control the length of the message they received.

"That's a great initiative," says Martin. "The car only uses what it needs. It shuts off when it's not in use. So we had a website where you would only ask for as much time as you had. It translated well, and now they're using 'Minimalism' as their global mantra for CO2 initiatives."

Fuel efficiency is also the theme of the latest Mini campaign, which involves superboard executions in Toronto, Montreal and Vancouver. But the strategy remains focused on driving features and attitude.

"We're not going to hang our hat on an environmental message," says Belcourt, "but it's one of many components that we can bring to the forefront or shift back to complement the fun and performance messaging."



BCIT
alumni



"I was looking for an opportunity to learn, grow, and apply my skills. BCIT exceeded my expectations and landed me the job of my dreams."

JULIA PASKOVIC

Mediation '05, Marketing Management—Communications '08

- › Account Coordinator, Quay Strategies
- › Past President, BCIT Association of Integrated Marketers
- › Member of First Place Case Study Competition team
- › 2008 BCIT Alumni Association Outstanding Student Leadership Award Recipient

bcit.ca/alumni

Consistency pays off for Telus

BY MARIJA DJUKIC

With the optimistic tagline “The future is friendly” sharing space with meerkats against a clutter-free white backdrop, Telus’ customer-focused advertising continues to win over Canadian consumers. In fact, the universal appeal of animals and simple language – currently focusing on smartphones – has allowed the Burnaby, B.C.-based telecommunications company to achieve a 54% growth in wireless data this year while staying true to its vision of making complex things simple. Today, Telus has approximately 5.8 million wireless subscribers and 4,000 retail stores and dealership locations across Canada.

Launched in 1999 by the merger of Alberta-based Telus Communications and BCTel,

Telus became Canada’s second-largest telecom with 22% of market share. In 2000, it acquired Canadian cellphone provider Clearnet Communications –

the source of its animal themes. Since then, the name originating from “telecommunications” and “universality” has attempted to become “friendly” and “responsive.”

Nancy Beattie, GM for Telus at AOR Taxi, has been working on Telus accounts for almost five years, and says that the challenges faced by the brand in the past include misconceptions that technology is scary, expensive, difficult to use or only for business people.

“Customers are overwhelmed with the rapid changes in the category, which is a major reason why we are consistent in our look – without complex

and fancy words – and our open customer service,” she says.

Industry watcher Alan C. Middleton, ED at Schulich Executive Education Centre, says that Telus has achieved continuity with its image, while keeping it fresh with an irreverent approach and various spokespersons. “It grabs onto the consumer, making a connection and having the patience to stick to its core,” he says.

Tammy Scott, VP marketing communications at Telus, says that for a brand to be successful, “it must break through the clutter with appealing, friendly ads that are

relevant – explaining how the product or service can enhance the life of the consumer. Telus has a universal appeal with a brand platform that transcends age, gender and geography.”

Earlier this year, Telus launched its array of smartphones – including models for HTC, Research in Motion, Motorola and Palm – with campaign slogans dreamed up by Taxi that include “Say-it-all” and “We believe in smartphones

for all.” Telus was seen nationally in TV spots, cinema ads, print, online, in-store and OOH. The latter campaign introduced the newest critter – the meerkat – to emphasize Telus’ social image.

To engage consumers with its smartphones in a new and entertaining way, Telus introduced the fictitious character Ron Ronn in 10 TV spots during *Canadian Idol* this past summer (see p. 31). Taxi created the 30-second clips featuring Ronn using his smartphone to demonstrate the benefits of the product – surfing the net, sending text messages and uploading pictures on Facebook – but also to show that anybody could own and operate one. “Telus humanizes the technology and makes it appear as an aid,” says Middleton.



**GOOD BRANDS REFLECT
POPULAR CULTURE,
WHILE GREAT BRANDS
CREATE POPULAR
CULTURE**

研科幸運8字賀新禧
新年優惠 源源送上



特選手機 勁減\$88



The Superbundles
Saving you one bill at a time.



Save over 10% and get 1 month FREE with a TELUS home bundle.

- The most reliable home phone
- The most choice in long distance
- All digital TV
- The most secure High-Speed internet

From \$80 for 1 year

TELUS
the future is handy

Telus's animal motif transcends age, gender, geography and cultures

And, to appeal to fed-up and overcharged consumers, Telus launched its discount brand Koodo Mobile in April. Its catchy term "Fat-free mobility," created by Taxi 2, allowed it to break through the myriad telcom ads. Koodo's '80s-themed workout ads were everywhere, in a campaign including TV, radio, online, POS and OOH. In August, yellow vinyl-wrapped kiosks in six Montreal Metro stations displayed an interactive game by iGotcha Media using touch-screen technology to promote Koodo as a nationwide talk and text brand. The concept, "Where's Koodo?" – also created by Taxi 2 – took advantage of the increased popularity of touch-screens.

This month, to show its support for breast cancer awareness, Telus rebranded its storefronts to focus on its Pink Pearl program, featuring its exclusive Pink Blackberry Pearl. Employees are wearing T-shirts promoting the program, which donates \$25 from each Pink Pearl sold to the Rethink Breast Cancer foundation. Telus stores are also selling



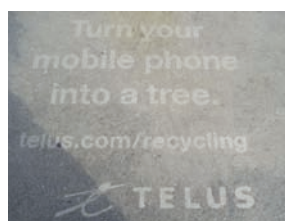
The #1 choice for your new home.

Get a TELUS home bundle. Call 310-2255.

TELUS

reusable bags branded with the circular "Fashion Targets Breast Cancer" logo and Gund pink chameleons, and donating 100% of the proceeds from their sale to the foundation.

"When an employee buys a Pink Pearl, Telus doubles the



donation to \$50," says Scott. "Our approach is to start within, with branded ambassadors to promote our brand."

Other recent Telus accomplishments include the Telus Innovation Experience (TIE) by Montreal-based agency LVL Studio – an online city

that showcases IT business solutions and communications – and the temporary pop-up Café Telus at Mont Tremblant by Montreal-based experiential marketing agency JSEM, a brand activation strategy for the new smartphones.

And finally, to link Telus back to the environment, its media placement is future-friendly too. Past ad campaigns in Toronto's *Metro* had one edition reprinted on 100% recyclable paper, while enviro-friendly billboards were created in its power washing campaign.

"Telus uses nature as a metaphor to show people that communication technology can simplify their lives, while doing something both new and economical," says Scott. "Good brands reflect popular culture, while great brands create popular culture."

TV: savvy marketing with sound, motion, and emotion.



TELEVISION BUREAU OF CANADA
BUREAU DE LA TÉLÉVISION DU CANADA

1-800-231-0051 • 416-923-8813
tvb@tvb.ca • www.tvb.ca

It's a Cineplex world

It's the top dog, the dominant player, a towering presence in its field. But Cineplex Entertainment is hardly resting on its laurels. The Toronto corporation – which announced Q2 revenues up 4.7% – began showing films in 1979, although its roots go back to the '20s. It is the largest film exhibitor in Canada, operating 1,317 screens in 129 theatres and hosting 61 million visitors a year.

But showing movies is far from enough for Cineplex. Over the past few years, it has embarked on a number of initiatives to help it compete not just with home entertainment systems, but with virtually all other rivals

**CINEPLEX RECOGNIZED
THAT CONSUMERS WERE
LOOKING FOR MORE THAN
JUST SEEING A MOVIE,
AND THAT NOT EVERYONE
GOING TO THE MOVIES IS A
TEENAGER**

for consumers' leisure-time dollars. It reached out to different demographic groups and brought big-city attractions to small towns

by hosting sold-out filmed musical concerts, Metropolitan Operas, NHL games, National Ballet performances and World Wrestling Federation events. A new concert series showcases indie-rock bands, and theatres are also available for larger-than-life videogame play.

Cineplex also enhanced the movie-going experience by including side attractions like bowling and babysitting services and installing IMAX and 3-D projection capabilities. Eventually, it plans to sell DVDs and even downloadable movies through its website, cineplex.com. That might seem like competing with itself, but Susan Mandryk, Cineplex's

SVP customer strategies, says it's all part of the master plan.

"It enables us to deepen the relationship with our movie-going customers so that they'll also buy videos from us," Mandryk explains. "It also allows us to bundle value-added offers, like ticket purchase with an online or concession

purchase. We see a lot of synergies between the two businesses."

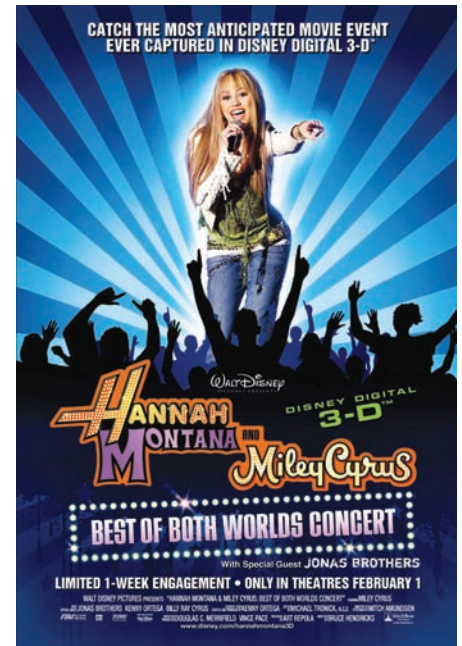
"The Internet, pay TV and DVDs should have created a perfect storm

for movie theatres," says Ken Wong, professor of marketing at Queen's School of Business. "But Cineplex recognized that consumers were looking for more than just seeing a movie, and that not everyone going to the movies is a teenager. They responded with product innovations and enhancements for different segments, and built a mutually beneficial partnership with Scotiabank. They took some bold steps, and for that courage, if nothing else, I give them full credit."

The inspired partnership with Scotiabank – which began when the bank bought the naming rights to a number of theatres – resulted in the creation of the Scene loyalty program in May 2007. The plan, which enables members to redeem points for music and movies, has exceeded all expectations, and turned out to be a valuable resource.

"We've amassed over a million members, and have been able to track a lot of information about their movie-going behaviour," says Mandryk, who works with a team of 20 – half on interactive and the other half on in-theatre marketing. "We're now putting together about eight different segments to develop marketing programs around. If we know there's a value-conscious segment that goes out on special price Tuesdays, we can target concession offerings to them. And the more we know about our target audience, the more we're able to create these value propositions."

The chain has a plethora of marketing tools at its disposal, including preshow advertising and *Famous* magazine, which recently published its 100th issue, plus video screens at concession stands and all those popcorn bags and



drink containers. But the most significant opportunities are online. Cineplex.com has been beefed up to include news, trailers, gift cards, contests and, by the end of the year, DVD sales. The Scene program's Facebook page has 16,000 fans, and now there's also MyCineplex, a social networking space where film buffs can get info, share videos and review films.

"We know how important social communities are to our target," says Mandryk. "MyCineplex provides a forum to create that one-on-one dialogue that we don't get from them just walking into the theatres. Online is central to being able to add value to the relationship."

Tony Chapman, CEO of Toronto agency Capital C, Cineplex's new AOR, agrees. "More people are going online to not only source movies, but to buy tickets and find out what other people think about movies," he says. "Pop culture is so synonymous with online that it's going to be a big part of the strategy."

"The beauty of Cineplex is that it is entrepreneurial, with a vision to be the dominant player in movies but also to extend beyond. They want to be the entertainment destination."

"We're competing against any other form of entertainment, and that's why we're getting more creative in our offerings," explains Mandryk. "We're trying to evolve the brand to become much more than just movies." **Mary Dickie**



ORDER NOW!

strategy
agencyTM
OF THE YEAR

mediaTM **strategy**
agency
OF THE YEAR



2008 shortlist:

BBDO Canada
Bensimon Byrne
Cossette Communication-Marketing
DDB Canada
Dentsu Canada
John St.
Leo Burnett
Lowe Roche
Ogilvy & Mather
Rethink Communications
Sid Lee
Taxi
TBWA
Zig

2008 shortlist:

Carat Canada
Cossette Media
Genesis Vizeum Canada
M2 Universal
MediaCom (MBS/TMC)
Mediaedge:cia
Media Experts
MindShare Canada
OMD Canada
PHD Canada
Starcom MediaVest Group
ZenithOptimedia

Presented in association with

THE GLOBE AND MAIL 

October 30, 2008

Circa Nightclub | Toronto

Early Bird Rate of \$199 expires October 3.

To book tickets call Andrea at 416-408-2300 x424

For sponsorship opportunities contact Carrie at carrie@strategy.brunico.com



KEYNOTE ADDRESS

Sarah Fay, CEO, Aegis Media North America **The Evolving Media Landscape**

Sarah Fay took over from David Verklin as CEO of Aegis Media North America, responsible for the US and Canada, in April 2008. After joining Aegis in 1998, Sarah played a pivotal role in the creation of Isobar, now the world's number 1 digital agency. In July 2007 she became CEO of the newly merged Carat USA and Carat Fusion, the industry's first online-offline merger. Sarah will discuss how today's media environment is impacting business, and highlight smart organizations that are implementing breakthrough ideas to gain market share and improve their bottom line.

Media ForumTM IN CANADA

Presented in association with VOICE of the GTA
TORONTO STAR
thestar.com

A convenient half-day event – capsulated to keep the energy high and organized to suit your schedule. An insider look at big media thinking from around the world. An inspirational recharge to get you excited about media and to stimulate you to...

THINK **BIGGER!**

SPECIAL GROUP RATE
ONLY \$199**



THE DIGITAL PERSPECTIVE

Hashem Bajwa

Digital Planning Director, Goodby Silverstein & Partners

In 2007, Hashem was the youngest person in Advertising Age's "40 Under 40 to Watch." He's currently Digital Strategy Director at Goodby, Silverstein, where he merges account planning, new media and creative. Hashem's responsibility is to inject digital thinking and innovation into the agency's creative work, as well as help lead the worldwide strategy on the agency's global accounts. He'll give an inside account of how they view media at one of the world's most innovative agencies.

NEW THIS YEAR

Setting the Stage: The Best from Cannes

What makes for award-winning media? Cannes judges Annette Warring and Aaron Starkman set the tone for the day with their presentation of the campaigns and media executions that amazed and inspired them. Some were larger-than-life. Others were small but mighty. Come get a rare insider's view of the most unique work from around the world - setting the stage for a day of big media thinking.

Integrated Media Synergies: Millward Brown

CrossMedia Research provides insight into how different media fit individually - and synergistically - into the marketing mix. Marketers will learn how different media can be integrated most effectively; which combinations of media are most cost-efficient; and how to determine optimal mix and spend levels. Drawn from the 200+ studies completed by Millward Brown and Dynamic Logic, insight into the latest learnings about integrated marketing will be provided through a review of recent client case studies and normative data. Presented by John Torre, Vice-President, Millward Brown Media Group, New York

ADVISORY BOARD

Mark Wakefield

VP Marketing
Ferrero Canada

Annette Warring

President
Genesis
Vizeum

Nick Barbuto

Director
Interactive Solutions
Cossette

Lauren Richards

CEO
Starcom Mediavest
Group

Sloan Dinning

Director
Brand & Marketing
Communications
Vancity

Rob Young

SVP
Planning & Research
PHD Canada

REGISTER NOW

CALL SHARLENE at 416 408 2300 x313

Or forum.mediaincanada.com

October 14, 2008, Toronto

Jane Mallett Theatre - St. Lawrence Centre for the Arts

For sponsorship opportunities contact Carrie at carrie@strategy.brunico.com

Sponsored by:

Gold



Patron



Associations



forum.mediaincanada.com

**Media in Canada Forum is a registered trademark of, and the event is produced by, Brunico Communications Ltd. **\$199 per person on groups of 10 or more.



AMY VERNER, GLOBE LIFE

"I write about how style affects our lives, our work, our homes, our perceptions of ourselves and others. I focus on style because it is all about personal choice. Am I the final arbiter—no! Am I an informer—you bet your Manolo Blahniks!

Am I passionate—ask my readers!" To learn more about how Amy's contributions help make The Globe and Mail's newspaper, magazine and digital platforms Canada's best environment for your advertising, visit GLOBELINK.CA/AMY

THE GLOBE AND MAIL 

ESSENTIAL FOR ADVERTISERS

Tide rolls on

BY LUCY SADDLETON

As Tide turns 60 in Canada this year, *strategy* examines the research- and innovation-driven path that has kept Procter & Gamble's signature brand ahead of the pack.



Today the **logo is an iconic symbol** that helps shop-ability at retail stores that are more cluttered now than they were 60 years ago

Above, L to R: A 1949 ad stresses Tide's cleaning breakthrough; ads show the dirt in 1960 and compare results in 1979; the 1984 Liquid Tide launch taps the familiar logo; and in 1993, "If it's got to be clean, it's got to be Tide"

When Procter & Gamble first launched Tide laundry detergent, no one anticipated the impact it would have – not only on the detergent industry, but on a broader scientific scale. As the world's first heavy-duty synthetic detergent, Tide was touted as a "washday miracle." It subsequently became the number-one selling brand, a title that it still holds today, with a global market share of approximately 35%.

Why? A fiercely competitive and never-ending wash innovation cycle. Scientists from the Cincinnati, Ohio-based company continued their pioneering approach to market research, and to date, the formula has been redesigned more than 60 times.

These constant additions to the Tide family seek to fulfill consumers' every laundry desire: when white clothing was all the rage, P&G launched Tide with Bleach; when we wanted an environmentally friendly product, Tide Coldwater filled the void; and when Tide's researchers heard the consumer had sensitive skin, they created Tide Free without dyes or perfumes. Now it's taking on dry cleaning, testing eco-friendly retail options and launching pocketbook-friendly at-home solutions for taking care of delicate apparel.

Tide research also led to the development of other products – some in laundry care and others in unrelated categories. In fact, Tide ultimately transformed P&G from a soap company to a research and technology giant. In one instance, technology used to create synthetic detergents was leveraged by P&G's pharmaceutical division in the creation of the drug Actonel (risedronate sodium tablets), which was approved by the FDA in 2000 for

the treatment of post-menopausal osteoporosis. Actonel – which uses Tide's metal ion-control technology to deliver increased bone mass – went on to become a billion-dollar brand.

Strategy spoke to the folks at P&G to see how Tide became – and remains – the brand you were "born and raised with" through the decades.



1948 TO 1958: THE MIRACLE YEARS

At a time when housewives were still slaves to washboards and wringer washers, the market was ripe for a product that would make laundry less of a chore. P&G had created

Dreft detergent in 1933 as a replacement for traditional soap flakes, but it was ineffective on tougher stains. In 1943 it created a new formula using more builders (to neutralize chemicals found in hard water, such as calcium and magnesium) and less synthetic surfactants (molecules that remove dirt from fabric). The result was a product that washed soiled clothes in hard water, leaving fabrics soft and clean without residue. Tide was first introduced to test markets in the U.S. during 1946 and was an instant hit. By 1948 it had reached the Canadian market, where it steamrolled the competition.

When it first launched, Tide was positioned as a product to meet all the cleaning needs of housewives, including dishwashing and even cleaning the milk separators on dairy farms. The image of a clean ocean beach after a powerful



Tide's continuing innovation is touted in ads from 1951 (above) and 1963 (right)

tide was the original inspiration for the brand name. The logo featured concentric orange and yellow rings representing the suds Tide created in the wash basin, while the typeface represented the strength of the product.

P&G cleverly cemented consumer loyalty by staying true to the original brand over the years. "The logo hasn't changed much because it works," says Robb Hadley, brand manager for Tide at Toronto-based P&G Canada. "Today the logo is an iconic symbol that helps shop-ability at retail stores that are more cluttered now than they were 60 years ago."

P&G was perhaps the original marketing innovator, introducing product sampling and promotional premiums and sponsoring daytime radio serials that became known as "soap operas," and was adept at promoting its new miracle suds. Advertising around the launch of Tide focused on radio, print, direct mail and couponing, and included a promotion for two dozen laundry pins for 25 cents and a proof of purchase. Newspaper advertising (created by New York agency Benton & Bowles) was an important medium for spreading the word, and headlines such as "amazing new discovery" and "new freedom" targeted weary housewives. Ads in magazines like *Good Housekeeping* were also a key influencer during the '50s.

The '50s' focus on cleanliness and good housekeeping was also rampant in the advertising creative of this era. Print ads depicted alarmingly gleeful housewives holding a box of Tide aloft as if about to conquer the world. The message pushed the point that the product worked even in hard

water, without the need for water softeners. "Oceans of suds" was another phrase used in Tide's advertising as housewives equated volumes of suds with cleaning power. In 1949, "Tide's in, dirt's out" became a tagline.

By the early '50s Tide had captured more than 30% of the laundry market. Advertising echoed some of the feedback that P&G received from its consumers, with comments such as "I'm just crazy about Tide."

In 1952 Tide was advertised on TV for the first time, allowing its marketers to visually demonstrate the power of the product, and it was actually the first detergent to do a commercial. One spot depicts a euphoric woman hanging clothes to dry on a beach, and subsequently wrapping her tot in a sparkling clean Tide-washed towel. The tagline: "The cleanest clean under the sun."

The science behind Tide began a revolution in cleaning technology. It was a catalyst for many other P&G products, including Cheer detergent in 1952, a highly successful follow-up to Tide. Mr Clean, which launched in 1958, was one of many products to make use of Tide's surfactant technology.



1958 TO 1968: NEW AND IMPROVED AND INTENSIFIED

During the post-war economic boom, wringer washers were joyfully ditched for new-fangled automatic washing machines. P&G capitalized on this major shift by advertising Tide in conjunction with washer manufacturers.

Boxes of Tide were placed inside new machines to convince consumers to try the product. Print ads displayed the detergent and the washer, with the tagline "The makers of 25 automatics recommend Tide." One from 1965 pictures a housewife pulling a box of Tide out of her new washer. The headline reads: "The best recommendation for Tide comes inside every new Westinghouse Heavy Duty Washer." The subsequent tagline: "Waltz through washday with a new Westinghouse and Tide."

As rival brands reached the market, Tide's scientists made subtle changes to its formula, subsequently touting "Improved Tide" and "New Intensified Tide." The packaging and the "washday miracle" message remained unchanged.

P&G strove to meet consumer needs by making use of its market research department, created in 1924, to study buying habits. During the '50s researchers at P&G Canada found that since the levels of water hardness varied from province to province, there was a demand for geographically localized products.

They therefore created three different Tide formulas for distribution in different regions.

On the ad front, in the early '60s Benton & Bowles handed the reins to N.Y.C.-based Saatchi & Saatchi Advertising Worldwide, which still holds the Tide account.

Print ads from this period started to feature the objective of the detergent, as opposed to the squeaky clean housewives. One ad from 1959 shows a small boy playing in a muddy puddle while another features a dog lying on a bed with muddy paw-prints on the blanket. The message on both: "It's a good thing that Tide keeps on working after other suds have quit."



TV spots began to demonstrate Tide's cleaning ability, and compare it to other brands. A "hidden T-shirt test" was a staple of the late '60s, in which a dirty T-shirt comes out looking like new, even when hidden inside other dirty clothes in the washer. "Dirt can't hide from intensified Tide" was the tagline.



1968-1978: CUE THE REAL WOMEN

Celebrity endorsement was used during this decade, with stars such as actress Jane Wyatt appearing in ads of the late '60s. But as this was a time of

empowered, savvy women, P&G also turned to real consumers to do the convincing. In 1970 Tide was actually the first detergent to go this route, with TV spots featuring real women refusing to swap their box of Tide for twice as



Still excited about doing laundry after 60 years. Congratulations from your friends at Saatchi & Saatchi.

timeline

1948

Tide rolls out across Canada

1966

New Intensified Tide is marketed

1968

Tide XK is launched with added enzymes

1984

Liquid Tide hits the market

1988

Tide with Bleach is the start of the Tide Plus family

1990s

Ultra Tide Powder and Liquid Ultra Tide roll out in Canada

1992

Tide Free is introduced for sensitive skin

2004

Timesaving Tide with a touch of Downy beats 125 R&D ideas and hits retail

much of another, unnamed detergent.

This decade also marked the emergence of enzymes in laundry products, a trend adopted from Europe. Enzymes such as protease were promoted as a powerful new way to break down protein and fat stains such as blood, grass, lipstick and chocolate, and consequently Procter & Gamble created Tide XK with added enzymes.

Once again, the linking of cleanliness with happiness was played up in the new Tide formula's launch. One print ad from 1970 pictures a mother and a pristinely garbed baby, and the copy reads: "Tracey got baby food all over the handmade dress her grandmother gave her. But Tide XK cleaned it." And TV spots for Tide XK depict grubby children, juxtaposed with clean choirboys wearing white smocks.



1978-1988: POURING ON THE RESEARCH

P&G expanded considerably during this decade, purchasing more companies and dividing into specialized business segments,

including an entire unit devoted to research and development. Surveys and focus groups designed by internal P&G knowledge experts were executed by outside research firms such as Ipsos Reid, but P&G marketing and sales managers attended focus groups and even carried out visits with Canadian women in their homes and in stores.

Research conducted during the '80s found that as more and more women were working full-time and still doing more than 75% of the laundry, time-saving products were increasingly in demand.

This led to the 1984 launch of Liquid Tide. It added a new dimension to the Tide family and was marketed for its ability to remove greasy, oily food splatter without the need to pre-treat stains. Liquid Tide was a global effort from P&G, incorporating surfactants from Japan, fragrance from Europe and packaging from the U.S.

P&G leveraged Tide's track record in launch advertising for the then-novel liquid version. Early print ads showed an orange liquid pouring into a liquid version of the familiar Tide bull's eye logo. The caption asks: "Who could create a liquid laundry detergent that's better than yours? Tide."

Also on the research and development front, the same calcium-delivery technology



In 1970, Tide was the first detergent brand to use real women's stories in its advertising

that enables Tide to soften hard water was employed in the late '70s in the development of the drug Didronel (etidronate disodium) for use in the treatment of Paget's disease. And Tide's ion-neutralizing technology was again reapplied for the 1985 launch of Crest Tartar Control to prevent calcium phosphates (tartar) from binding tightly to tooth enamel.



1988-1998: STEREOTYPES COME AND GO, BUT CLEAN LASTS

Tide's target market broadened as P&G extended its marketing to reach more diverse family structures. Advertising presented more realistic women in differing roles, a far cry from the laundry-room slaves of earlier creative, and a flurry of new products launched to meet changing needs.

Research found that the consumer was looking for extra whitening power to handle the white clothing in fashion. Tide with Bleach was therefore launched in the U.S. in 1988, with print ads comparing a pristine white sock washed in Tide with Bleach with its filthy mate washed in a different detergent. A popular TV and print tagline during this decade was "If it's got to be clean, it's got to be Tide." In a further example of P&G's ability to connect technology across categories in unexpected ways, Crest Whitestrips later made use of the same bleaching technology developed for Tide.

Ultra Tide, P&G's first attempt to market the product in a compact form, hit the shelves in 1990. Although Ultra Tide is still alive and well, Hadley says that at the time, the launch was not successful, as shoppers tended to equate size with value.

During the '90s both products had rolled out nationally in Canada, and in 1992 Tide Free launched, responding to skin irritations caused by chemicals in detergents.

1998-2008: MAKING IT EASIER

Throughout the decades, approximately 25% of Tide's advertising has been homegrown in Canada, with the bulk of the work being adaptations from the U.S. But Toronto-based Saatchi & Saatchi Canada is now delivering around 25% of Tide's advertising content for North America. One recent example is a multimedia campaign for the launch of 2X Ultra Tide featuring TV personality Kelly Ripa. This campaign, which came out of the Toronto

2005

Tide Coldwater helps save electricity

2007

- Tide Pure Essentials and Tide Simple Pleasures offer naturally scented options

2007

- Tide to Go provides instant stain removal

Spring 2008

- 2X Tide offers a compacted formula to reduce packaging

Spring 2008

- Tide with Dawn Stainscrubbers hits the shelves

July 2008

- Tide Total Care debuts in the U.S. and is poised to hit Canada

September 2008

- Tide Dry Cleaners test marketing begins



agency, has been among Tide's strongest and most unusual work in recent history, according to Hadley. "It was a departure from Tide's tradition of using real women in advertising, but Canadian consumers loved her," he says.

Brett Channer, chairman /ECD at Saatchi & Saatchi Canada, says of the campaign: "The idea was to use Kelly because real women can relate to her and her relationship with her husband and the values she personifies."

Channer adds that the campaign is typical of recent efforts to demonstrate human insight in Tide's advertising. "Ten years ago we were using a lot of side-by-side comparisons to other brands," he says. "Today it's more about product innovation from a human insight point of view." Another recent TV spot Channer's team created features a little boy who is deeply attached to a particular shirt, again making use of human insight.

In 1998 Tide Canada launched its first website and began interactive marketing, a medium that has enabled P&G to reach a broader audience including younger women. Tide.com now offers newsletters about laundry care and incentives such as coupons, sweepstakes and product samples.

Tide's development in Canada is supported by a vast team including marketing, research, finance and sales experts. While Hadley will not reveal financial details, he does comment: "Return on Canadian Tide marketing investment is some of the strongest in the company."

And of course, the product innovation hasn't abated. P&G's fabric softener, Downy, was combined with Tide in 2004 to create Tide with a touch of Downy. P&G's researchers had tested more than 125 product ideas with consumers and

found that Tide with a touch of Downy received the highest response due to its time-saving benefit. Marketing included in-store, TV, print, sampling, promotions and online contests.

In 2007 P&G launched an award-winning interactive campaign on YouTube to support its most recent "miracle" product, the instant stain remover Tide to Go. The "Talking stain" spot, which came from Saatchi's New York office, was aired during the 2008 Super Bowl, a first for Tide. Like the original invention, word of mouth fuelled trial, and performance triggered further WOM.

Also launched last year, the Pure Essentials line met a consumer desire for a fragranced product to reduce stress levels and increase laundry enjoyment. And it contains some natural ingredients.

Environmental factors have become a major consideration. Tide Coldwater launched in Canada and the U.S. in 2005, following three years of research. More clothing manufacturers were recommending cold-water washing on their garment labels, and consumers wanted to conserve energy. In Canada an upgraded version of Tide Coldwater was created to cope with the extreme winter climate.

According to Hadley, Tide Coldwater is now P&G's strongest sub-variant in Canada. Marketing came from Saatchi & Saatchi Canada, and the eco angle was touted via programs such as "Bring on the Cold," a partnership with the Canadian Energy Efficiency Alliance which involved the distribution of millions of Tide Coldwater discount coupons with electricity bills.

To complement this trend, this May P&G Canada converted its liquid laundry detergent portfolio to a concentrated formula which uses 43% less plastic and contains an average of 35% less water. P&G avoided the earlier pitfalls of Ultra Tide by educating consumers about the new packaging at consumer shows and through a contest, as well as mainstream advertising. Hadley describes 2X Ultra Tide as "one of our biggest innovations in over 10 years," adding that the consumer-research team is focusing on measuring response to the compacted liquid products. "There is a good

opportunity to drive compaction in Canada on other parts of P&G's fabric care product portfolio," he says.

And yet no one is ignoring the brand's clean-freak heritage. In April, Tide with Dawn Stainscrubbers hit the shelves, offering a "pre-treating boost" to remove tough stains.

The latest foray is an example of P&G's willingness to share technology between divisions. A new Tide sub-brand dubbed Total Care, which launched in the U.S. in July (and is expected imminently in Canada), contains



Spots featuring Kelly Ripa (left and above) are among the North American Tide work produced by Saatchi Toronto

ingredients found in beauty care products such as Pantene and Olay. U.S. advertising focuses on the "seven signs of beautiful clothes," the product benefits being: thorough cleaning, preserved shape, preserved colour, no fabric pills, stain removal and enhanced softness. Tim Gunn of *Project Runway* is involved in the launch promotion, pushing the fashion link.

Meanwhile, P&G is testing the waters in the U.S. dry cleaning industry, following research indicating that most customers are unhappy with their service. Three "Tide Dry Cleaners" stores opened in the Kansas City area in September, offering tailoring, a drive-through and valet service. A reward program also provides discounts. Marketing in the test area consists of out-of-home and direct mail.

"A constant focus on the needs of our target has resulted in a steady stream of innovation over 60 years," concludes Hadley. And tinkering with Tide got results. "Innovation has been the cornerstone of our success." ■



BY KEN WONG

Kids + health = ad ban?

We've heard it all before. Some interest groups call for regulations on advertising. The ad community responds with self-regulatory gestures, arguments about the unenforceable nature thereof and complaints about the injustices done to the good guys and the lack of conclusive scientific evidence. Some watered-down regulation is passed and life goes on.

But this time things may unfold differently, with far-ranging ramifications. And while the industry has embarked upon some good actions to stem the tide, we should recognize that this anti-marketing movement may persevere, no matter how reasonable the arguments presented by advertisers are. You see, this time it isn't about adults who can be expected to grasp the concept of caveat emptor. This time it isn't about preserving constitutional rights. This time it's about children...at least for the time being. That changes the rules governing the debate and its likely resolution.

In March, the Chronic Disease Prevention Association of Canada hosted a conference on "Obesity and the Marketing of Food to Children." It assembled a panel to evaluate the best available legal, scientific or social research for the purpose of forming a policy consensus statement to inform public policy-makers, Canadians and the media. The conference was sponsored by the Public Health Agency of Canada, the B.C. Ministry of Health and the Canadian Institute of Health Research.

The panel called on Health Canada to define what constitutes "unhealthy food and beverages" and to create regulations that ban all marketing of those products to children within two years.

It also recommended that this ban include marketing to the parents and institutions that help children make food choices. Moreover, it recommended that *all* food marketing to children should be banned if an acceptable definition of "unhealthy foods" cannot be agreed upon (word is that a committee to come up with that definition is close to being named).

The panel explicitly noted that the ban extended to include the Internet, promotional activity, product placement, etc. That would include Tim Hortons hockey and camps, Ronald McDonald House Charities and even the Milk Calendar.

That may seem extreme and unlikely, and I'd agree... if it were an isolated event. However, a recent national survey found that half of Canadians favour a ban on all advertising to children under 10. They feel advertising is misleading, damages children's self-esteem and promotes unhealthy habits. All of this despite the efforts of the Advertising Standards Canada and its Canadian Children's Food and Beverage Advertising Initiative, which pledged to either restrict child-directed advertising to self-defined "healthy foods" or to drop all advertising on children's programming by the end of 2008.

And while food may be the initial arena, it sets a dangerous precedent. How long before it creeps into other areas, like electronic games, cellphones and so on? Am I being a fearmonger?

As a member of the panel, I was privy to the submissions and the discussion. While it did include some activists, it also contained educators, authors, media figures and public policy experts.

In support of maintaining self-regulation, the panel heard comments like:

- "Scientifically speaking, there is no conclusive research that draws a causal link between food marketing and childhood obesity."
- "According to nutritionists, most every food product is fine in

moderation and some commonly assumed 'junk foods' are actually beneficial in moderation."

- "Since we cannot isolate our children from media influence, we should instead focus our energies on media literacy programs."
- "Not all advertising is bad; why paint everyone with the same brush?"
- "The products aren't illegal...why should advertising them be regulated?"
- "How will schools, hockey leagues and other sponsorship beneficiaries replace the lost funding?"

All true. And yet they may prove irrelevant. The counter-arguments are frighteningly simple and hard to contest:

- "If advertising works, and children are incapable of discriminating reality from embellishment, then children are vulnerable, and it is our responsibility to protect our children."
- "Regardless of whether 100% compliance is possible, the effort must be made."
- "Governments and the public, not corporations, should be deciding the educational and social funding priorities of our society."
- "Responsible firms are implicitly penalized by the real and opportunity costs incurred relative to less scrupulous firms. Regulation would even the playing field."

I am not advocating either position. This is a philosophical debate, and there will be no empirical resolution. Now ask yourself: if you were a politician or policy-maker, whose interests would you be most likely to protect? Children change everything.

Ken Wong is a professor at Queen's School of Business, and also finds time for consulting and speaking gigs as well as advisory roles. He can be reached at kwong@business.queensu.ca.





BY WILL NOVOSEDLIK

Bell's future just got friendlier

Last month's column, "Saving Ockham's Razor" praised the idea behind the famous Mies van der Rohe sound bite "less is more." This month we have a new sound bite: less is better.

I'm talking about Bell. This column has been critical of Bell more than once, because of the inconsistency between the brand's promise and Bell's delivery.

I tended to focus on the field experience, customer care and the lack of coordination between the two. Granted, these are the hardest things for any service organization to get right, but in the "making things simple" days, the field experience was an almost offensive contradiction of the promise. Later, Frank and Gordon provided some distraction from that, but not enough had changed in the experience department.

So when the "er" campaign launched, with its clever use of the comparative suffix as a stand-in for the whole idea of "better," it felt a little like *Peter and the Wolf*. I was still haunted by previous service experience nightmares, and in an unforgiving, cynical mood.

That perception changed today. So did the mood. The frequency of calls from our youngest daughter – who has been away at university for all of 14 days – inspired my wife to suggest we investigate Bell's \$25 Unlimited Long Distance plan. So, not without dread, I went to the website.

Wow. User friendlier. Really user friendlier. Dead simple, in fact. I was so blissed out by the end of the lightning-fast purchase process that I stayed to see if the rest of the online experience was going to be as simple and easy. It was. I have to say, the customer experience on the Bell website really did just get better.

Cleaning up the brand architecture was another manifestation of "less is better." Now it's simpler – a classic masterbrand structure that focuses back on Bell with no more sub-brands.

For the time being, the service nightmares have been partially obscured.

That may change the next time my Internet goes down, but by actually delivering on their promise with the online experience, they have inspired me to see what else they can do. By making the online experience simpler, they have also moved me more confidently toward self-care, which is the ultimate dream of every telecom.

The Bell website employs the same design principles that underlie the Telus site (including lots of white space, no more words than necessary and dead simple navigation). That's no surprise, given its provenance in the minds of the former Telus (hence Clearnet) brain trust. The Cope-Seifeddine-Oosterman team is using lessons learned from past successes to reinvent a brand that was once a major competitor, proving that some branding principles are very portable, even within the same category.

Two of those principles are focus and consistency. Telus has one of the most focused and consistent brand images in Canada. The public never seems to tire of its use of cuddly zoology. It has stuck with its tagline from day one, yet continues to feel fresh.

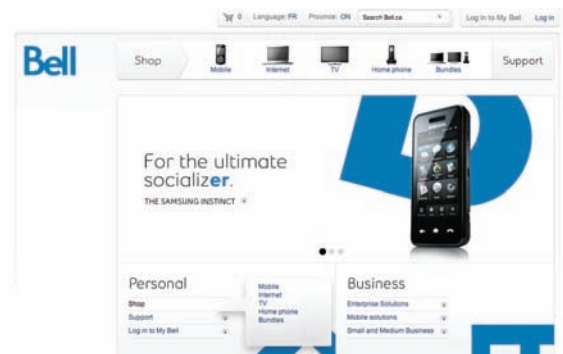
Presumably Bell is hoping to achieve the same status, minus the critters, with a brand image that appeals to both consumer and business audiences – a challenge that Telus has grappled with over the years, and one that Frank and Gordon couldn't overcome.

The real challenge, after all the brain trust's lessons from the past have been applied, will be how to be truly different. That struggle for differentiation will return, as it always does, to the operational sphere: field service, customer care, billing, call centre, retail operations, etc.

If it doesn't happen there, the only differences between Bell and Telus will be superficial. The word Belus would take on a whole new meaning.

Ironically, the new "er" campaign will have to "get better" itself in order to live up to its promise. Staying fresh while

remaining consistent when all you are playing with are pieces of the logo against a white background is the ultimate Miesian challenge. Less may not be enough. But the brain trust has, in its past life, demonstrated that it can achieve this, so why not this time?



I was so blissed out by the end of the lightning-fast purchase process that I stayed to see if the rest of the online experience was going to be as simple and easy

By beginning to deliver on its new brand promise with a powerfully simple website, Bell's future just got a little friendlier. Let's see if it can make that happen across the operation. That would be a real differentiator.

Will Novosedlik is a partner at Chemistry, a brand management consultancy that integrates strategy and experience to drive competitive advantage for clients in North America and Europe. He can be reached at will@chemistrybranding.com.

VIRGIN ISLAND

BY ANNETTE BOURDEAU, WITH FILES FROM MARIJA DJUKIC AND PHOTOS BY JEFF BALABAN

Ah, V Fest. An annual celebration of music, Virgin Mobile, Sir Richard Branson and, of course, sponsorship activations.

Strategy hit Toronto Island to once again review which brands clicked, and which missed the boat. We had some fun, too – we even got to sit one table over from Sir Richard himself backstage at the Bacardi B-Live tent.

Speaking of Bacardi, it once again had the biggest brand presence at the festival aside from Virgin. There were always dozens of people lined up to get inside the B-Live tent to see big names like Moby and Deadmau5.

Competition for festival-goers' attention was fierce. Here's a roundup of what stood out and what, well, didn't.



Hit: MOTOROLA

There were more variations of phone-charging stations then we could count, but Motorola's Moto Tour 2008 was by far the coolest. Festival-goers could plug their phones into stationary bikes and charge them by pedalling to create mechanical energy. Coooool.



A For Effort: TD CANADA TRUST

TD appeared to be the hardest-working sponsor at the fest. It had a large solar-powered phone-charging station in the vendors' village, as well as a multitude of street teams diligently doling out dollops of sunscreen and hand sanitizer. One friendly TD rep even rubbed in *strategy* reporter Marija Djukic's sunscreen for her! Now *that's* service. And the TD Music Stage was consistently busy too, thanks to big draws like Spiritualized, The Fratellis and The Pigeon Detectives.

Got lucky: COORS LIGHT

Coors Light wasn't an official sponsor [Molson was, but it was for the most part pushing Canadian], but it landed the best product placement of the festival when Foo Fighters front man Dave Grohl chugged a can of it on stage in front of tens of thousands of adoring fans. He even noted that his can was "cold certified" because the mountains had turned blue.



Hit: OH HENRY!

The Oh Henry! karaoke garage was consistently full of rocker wannabes singing their hearts out (and often offending the non-tone-deaf passersby). The booth was designed to look like a garage, which stood out in the bustling vendors' village. Oh Henry! also scored points for its sponsored stage highlighting emerging talent.

Miss: COLGATE

The charming promo guy got us to stop and take the mysterious, unbranded white boxes. But we had no idea that they were filled with Colgate toothpaste samples until we got home. There was no sign of Colgate branding at the festival – the promo guy wasn't even wearing a Colgate T-shirt!





THE SECRETS OF PHILIP REVEALED
SEE 'CASE STUDIES' AT PHILIPROSTRON.COM



Take a look at that sign again. Are we talking to you or about you? Indeed, if we're talking to you, know that the stable of publications from Star Media Group can provide numerous opportunities to reach a vast audience of consumers that fit into the all important "intent to purchase" group.

And if we're talking about you, well let's just say you'll be missing out on those very same consumers if you're not using Star Media Group as part of your marketing plan. This isn't a warning. It's a sign of good things to come.



Real Estate News

The only for-sale listings endorsed by the Toronto Real Estate Board, Real Estate News - in print and now online (ren.ca), has successfully served home buyers, home sellers and agents through its unique distribution and targeting options since 1970. For more information, contact Peter Burke at 416-596-4311



Wheels.ca

Wheels.ca is Canada's most comprehensive online automotive resource targeting both car buyers and car enthusiasts. Wheels.ca combines expert industry opinion with vehicle specs, dealer information, top quality reviews and news, plus thousands of new and used cars.

For more information, contact Mark Cohen at 416-945-8641



New in Homes, Toronto Star

Targets desirable groups (Women 25-49, HHI \$100K+, Adults 35-49) with vital and timely information on home buying in Canada's top real estate market.

For more information call 416-869-4242



Wheels, Toronto Star

Filled with detailed articles, tips and suggestions for car buyers and car buffs. Successfully targeting men and "blue collar" workers with information on new models and industry trends.

For more information call 416-869-4242



Condos, Toronto Star

Those looking to downsize or simply gather great information on the DOs and DON'Ts of condo buying also get great decorating ideas and the latest in design trends when they read Condos every Saturday.

For more information call 416-869-4242